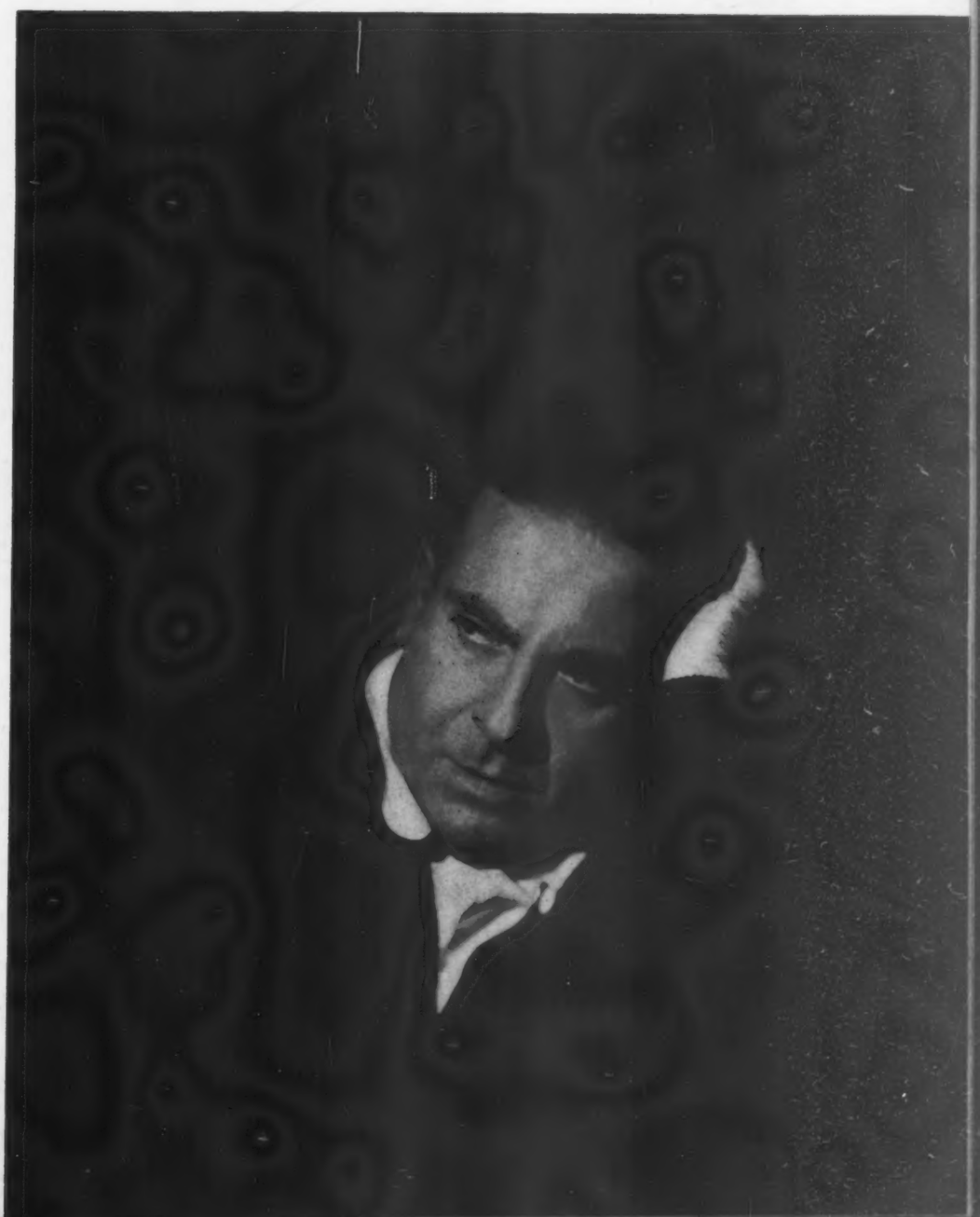
World Authority on Music
Since 1880

Musical Courier

- MUSICAL COURIER'S 63rd BIRTHDAY
- OUR SYMPHONY ORCHESTRAS



GEORGE SEBASTIAN

Conductor of
Great Moments in Music

DECEMBER 1, 1942
20 cents

Roll Call of American Symphony Orchestras

SCENE IN TORONTO'S VARSITY ARENA when an audience estimated at 7,603 heard Mobley Lushanya as soprano soloist and André Kostelanetz as guest conductor with the Toronto Philharmonic Orchestra, in a special concert for the benefit of the Canadian Merchant Marine.

Pringle & Booth, Ltd., Photo

ALABAMA

TUSCALOOSA University Symph.; Byron Arnold, cond.; U. of Ala.; 3 concerts: American festival, Apr.

ARIZONA

TUCSON Symph.; Geo. C. Wilson, cond.; College of Fine Arts, U. of Ariz.; Otho Books, Mgr.; 3 concerts, 2 children's; outside soloists.

ARKANSAS

LITTLE ROCK; Arkansas State Symph.; L. Bruce Jones. cond.; 4 concerts.

CALIFORNIA

BERKELEY: U. of Calif. Symph.; Albert I. Elkus, cond.; 3 concerts; student soloists.

LONG BEACH Woman's Symph.; Eva Anderson, cond.; Long Beach Recreation Commission.

LOS ANGELES Philh.; guest conductors; Mrs. Leiland Atherton Irish, executive vice-president and manager, Southern Calif. Symph. Association; 10 pairs Thursday-Friday concerts; young people's concerts under Albert Coates; Popular Series, 10 Sunday concerts, Carroll Theatre, Hollywood; concerts in San Diego, Santa Barbara, Pasadena and Claremont; summer season of Hollywood Bowl "Symphonies Under the Stars" under same management, approximately 55 concerts; guest conductors.

LOS ANGELES Women's Symph.; Ruth Haroldson, cond.; Whittier College; 6 concerts.

OAKLAND Symph.; Orley See, cond.; 4 concerts, 2 Young Peoples, 1 Popular; E. H. Ehmann, pres. & bus. mgr.

PASADENA Civic Music Association; Richard Lert, cond.; 5 concerts; soloists from young California artists; H. F. McNutt, bus. mgr.

SAN FRANCISCO Symph. Orch.; Pierre Monteux, cond.; Mrs. Leonora Wood Armsby, president and mng. dir.; Howard Skinner, bus. mgr.; 12 Friday afternoon and 12 Friday evening concerts, Opera House; 5 concerts presesnted by Art Commission at Civic Auditorium, guest conductors; 4 Young Peoples concerts at Opera House under Rudolph Ganz; 10 Sunday evening broadcasts, and concerts in Sacramento and Fresno.

COLORADO

COLORADO SPRINGS Symph.; Frederick Boothroyd, cond.; 4 concerts; visiting soloists. Reeve Burton, business mgr. and pres., Colo. Springs Symph. Orch. Ass'n.

DENVER Symph.; Horace Tureman, cond.; Helen Black, bus. mgr.; 5 concerts. Civic Symph., same cond. and mgr., 5 concerts; visiting soloists and Lamont Singers, assisting. Junior Symph., 2 concerts in Civic Symph. Series.

CONNECTICUT

HARTFORD: Symph. Soc. of Conn.; Leon Barzin, cond.; Francis Goodwin, bus. mgr.; plans undecided.

DISTRICT OF COLUMBIA

WASHINGTON: National Symph., Hans Kindler, cond., J. P. Hayes, mgr.; 20 subscription concerts; 6 children's program; 3 youth concerts; perf. with Ballet Theatre and Phila. Opera Co. Out-of-town visits to Richmond (4), Baltimore (16), and tours to other cities. War concerts.

FLORIDA

CORAL GABLES: U. of Miami Symph., Modeste Alloo, cond., 6 concerts.

WINTER PARK: Bach Festival; Christopher O. Honaas, cond., Rollins Cons. of Music; 2 concerts; outside soloists.

ILLINOIS

CHICAGO Symph.; Hans Lange, cond.; 28 Thursday evening-Friday afternoon pairs; 12 Tuesday afternoon concerts, 18 popular and 12 young people's programs. Also series in Milwaukee. Henry Voegeli, mgr.; visiting soloists.

CHICAGO Civic Symph.; Hans Lange, cond.; management, Civic Music Assn.. concerts, visiting soloists and appearances at May Festival of Civic Music Assn. (Training orchestra for young players.)

CHICAGO Woman's Symph. Orch.; Nicolai Malko, cond.; Mrs. James G. Shakman, president and mgr.; 4 concerts at Orchestra Hall with visiting soloists.

CHICAGO Business Men's Orch.; Geo. Dasch, cond.; 3 concerts with visiting soloists. Merle T. Jennings, pres.

OAK PARK-RIVER FOREST Symph.; Gladys Welge, cond.; 4 concerts with visiting soloists. Illinois WPA Concert Orch. of Chicago; Daniel Saidenberg, cond.; war concerts only; regular concerts discontinued, but Illinois WPA Symphonic Ensemble gives weekly midday Victory concerts at Fullerton Hall.

EVANSTON University Symph.; Geo. Dash, cond.; 5 Sunday afternoon concerts with student soloists.

PEORIA Symph.; Harold Plowe, permanent cond.; Sol Cohen, guest cond.; Paul Hootman, pres.; amateur-professional group.

CHICAGO: Saidenberg Symphonietta; Daniel Saidenberg, cond.; Mgt. Boosey & Hawkes, N. Y. 1 concert; also 3 New York concerts by Saidenberg Little Symphony under same cond.

INDIANA

INDIANAPOLIS Symph.; Fabien Sevitzky, cond.; Howard Harrington, mgr.; 10 pairs Saturday Evening-Sunday afternoon concerts; 5 popular concerts, Thursday evenings; 4 Children's concerts at City High Schools; young people's concerts at Murat Theatre week-day evenings; three "Spirit of Victory" concerts on Monday evenings, admission by war stamps. Special programs at army camps.

INDIANAPOLIS: Arthur Jordan Conservatory Symph. Orch.; Dr. Fabien Sevitzky, cond.; G. V. Carrier, bus. mgr.; probably six concerts this season.

CRAWFORDSVILLE Symph.; Wabash College Org.; Walter L. Fertig, cond.; on leave to navy F. C. Domvoese, bus. mgr.; 1 concert.

SOUTH BEND Symph.; Edwyn H. Hames, cond.; Madge Woodward Clayton, bus. mgr.; 5 concerts, visiting soloists.

IOWA

TRI-CITY Symph. Orch. of Davenport, Ia.; Rock Island, Moline and East Moline, Ill.; Oscar Anderson, cond.; Mrs. Richard B. Von Maur, mgr.; 4 concerts at Masonic Temple, Davenport; visiting soloists.

DES MOINES Drake Civic Symph.; B. Frank Noyes, cond.; J. Woolson Brooks, bus. mgr.; 4 concerts, visiting soloists and winners of student auditions.

SIOUX City Symph.; Henri Pensis, cond.; Paul MacCollin, bus. mgr.; 3 concerts, visiting soloists.

KANSAS

HAYS: Fort Hays Orch., Kansas State College, Dept. of Music; William Hugh Miller, cond.; 3 concerts.

LAWRENCE: U. of Kansas Symph.; Karl Kuersteiner, cond.; D. M. Swarthout, bus. mgr.; 4 concerts including 1 for children, local and visiting soloists.

PITTSBURG: Festival Orchestra and Chorus; Walter McCray, cond.; I concert and festival series, soloists.

WICHITA: U. of Wichita Symph.; Louis Zerbe, cond.; John H. Davies, bus. mgr.; 3 or more concerts.

WICHITA Symph.; Karl Krueger cond. See Kansas City. Mo.

KENTUCKY

LEXINGTON: U. of Kentucky Little Symph.; Alexander Kapurso, cond., and bus. mgr.;

LEXINGTON: Transylvania Symph.; James E. Kovach, cond.; Abraham Nathan, mgr.

LOUISIANA

NEW ORLEANS Symph.; Ole Windingstad, cond.; 10 subscription concerts, with visiting soloists, "Pop" concerts, at Municipal Auditorium; 18 Young People's programs at McAlister Auditorium; Francis T. Nicholls School and Washington School; audition winners as soloists; 1 extra event.

MAINE

BANGOR Symph.; Adelbert Wells Sprague, cond.; 4 concerts, visiting artists.

PORTLAND Symph.; Russell Ames Cook, cond.; C. W. Graffan, pres. & bus. exec.

MARYLAND

BALTIMORE Symph.; Reginald Stewart, cond.; C. C. Cappel, mgr.; 14 Thursday evening subscription concerts, 6 Sunday evening and 5 Saturday morning children concerts, latter two series presented in co-operation with Dept. of Municipal Music. Visiting soloists.

MASSACHUSETTS

BOSTON Symphony, Dr. Sergei Koussevitzky, cond.; Richard Burgin, asst. cond.; George E. Judd, mgr.; 48 Friday afternoon-Saturday evening concerts, 12 Monday eve.-Tuesday after. concerts; 6 Youth Concerts under Wheeler Beckett; Spring "Pops" concerts at Symphony Hall and Esplanade Series, both under Arthur Fiedler. Concerts in Cambridge, New York and other cities. Tours.

FALL RIVER Symph.; Ray Groff, cond.; Arthur H. Hathaway, pres. and executive director.

MICHIGAN

ANN ARBOR Civic Orch.; Dr. Joseph E. Maddy, cond.; Philip O. Potts, mgr.; 6 concerts, Hill Auditorium and elsewhere.

BATTLE CREEK Symph.; Raymond Gould, cond.; Mrs. B. S. Eppes, pres. and business executive; three concerts.

FLINT Symph.; Dr. William Wellington Norton, cond.; Flint Community Music Ass'n. maintains Orchestra, Choral Union and Civic Opera; Alfred Lindholm, pres. of orch.; 4 concerts.

GRAND RAPIDS Symph.; Nicolai Malko, cond.; Gaylord C. Gill, bus. mgr.; 7 concerts some with visiting soloists.

KALAMAZOO Symph. Society; Herman Falber, cond.; Mrs. Harry M. Snow, bus. mgr.; 7 concerts, some with visiting soloists.

LANSING Symph.; Romeo Tata, cond.; Mrs. George Kieppe, bus. mgr.; 2 concerts planned, further programs uncertain.

DETROIT Symph.; Victor Kolar, associate conductor. Season cancelled. Players giving 21 weekly broadcasts over Station WWJ in aid of War Bond Campaign. Series sponsored by local department store.

MINNESOTA

MINNEAPOLIS Symph.; Dimitri Mitropoulos, cond.; also guests; Arthur J. Gaines, mgr.; 18 Saturday eve. subscription concerts; 7 Sunday after. Twilight Concerts; 3 Thursday after. Young People's Events; and 3 performances with Ballet Theatre; visiting soloists.

DULUTH Symph.; Tauno Hannikainen, acting cond.; 6 evening concerts, afternoon popular programs and 2 children's concerts, with visiting soloists; A. H. Miller, mgr.

MISSOURI

ST. LOUIS Symph.; Vladimir Golschmann. cond.; John S. Edwards, mgr.; 18 pairs Friday afternoon-Saturday night subscription concerts; 5 children's events; 5 high school programs, 5 popular concerts, visiting soloists. Tours uncertain, but adjacent army camps will be visited.

ST. LOUIS Philharmonic Society; Alfred H. Hicks, cond.; John C. Walter, bus. executive; 4 concerts with visiting soloists.

COLUMBIA: Burrall Symph.; James Adair, cond.; 4 concerts with visiting soloists, and performance with American Opera Co. of Hollywood and Burrall Chorus in Barber of Seville.

COLUMBIA: U. of Mo. Orch. Paul Van Bodegraven; cond., two concerts.

KANSAS CITY Philharmonic-Wichita Kansas Symphony; Karl Krueger, cond.; Mrs. Ruth Seufert, mgr.; orchestra appearing alternately in Kansas City and Wichita under auspices of Orchestral Society of Midlands.

MONTANA

GREAT FALLS Symph.; L. W. Upshaw, cond.; Alice Calvert, treas. & bus. exec. 4 concerts.

MISSOULA: Montana State U. Symph.; A. H. Weisberg, cond.; 3 concerts.

NEBRASKA

OMAHA Little Symph.; Richard E. Duncan, cond.; Kathryn E. Anthony, vice-pres. & mgr.; 3 concerts with visiting soloists, at Joslyn Memorial.

LINCOLN Symph.; Henri Pensis, cond.; Florence Gardner, bus. mgr.; six concerts with visiting soloists, and audition winner. 1 concert with Ballet Russe de Monte Carlo.

(*Please turn to page* 32)

Reprints of Musical Courier's revised list of symphony orchestras, their conductors, managements and other data may be obtained by any subscriber on request. Reports not found in this issue will appear later.

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3061 | NEW YORK, DECEMBER 1, 1942 | Vol. CXXVI—No. 8

NATION'S ORCHESTRAS ACCEPT CHALLENGE OF WAR

Patriotic Fervor Marks Opening of The Metropolitan

Impressive Finale Brings Singing of Marseillaise and U. S. Anthem—Pons Stirs in Daughter of Regiment

By LEONARD LIEBLING

TO KEEP the record straight, as ex-Governor Al Smith used to remark, let me commence by saying that the Metropolitan Opera House re-opened its doors on Monday evening, Nov. 23, for the 1942-43 season, with a performance of Donizetti's La Fille du Regiment. Lily Pons song the title role, Raoul Jobin did the feature tenoring, Irra Petina assumed the character part of the old Marquise, and Salvatore Baccaloni contributed the chief comedy antics as Sulpice. Frank St. Leger had charge of the baton. The whole set-up was the same as at the hearings of last winter when the opera was revived (after twenty years or so of neglect) on Dec. 28, 1941.

However, on the present occasion, novelty came at the end of the performance, when the entire company lined up in military formation, Miss Pons sang a snatch of The Marseillaise, the Free French and American flags were carried on and waved, and The Star-Spangled Banner was sung with the audience participating. The whole episode made a timely and stirring patriotic finale.

House Rich in Memories

While waiting for the curtain to rise the other evening at the premiere, this veteran opera-goer indulged in some historical reflections concerning the sixty-year-old Metropolitan and its various adventures, including survival during three American wars. The reflections brought with them a whole procession of ghosts—Campanini, the De Reszkes, Melba, Calvé, Destinn, Plançon, Nordica, Maurel, Lilli Lehmann, Gadski, Caruso, Seidl, Bodanzky, Motti, Papi, Mahler, Sembrich, Tetrazzini, Galli, Patti, Albani, Alvary, Chaliapin, Bispham, Bohnen, Bonci, Gluck, Braslau; managers Abbey, Stanton, Grau, Conried, Dippel, Gatti-Casazza and Witherspoon; Campanari, Goritz, Gilibert, Otto Kahn, Ar-

(*Please turn to page* 7)

COAST TO COAST, DAUGHTER OF THE REGIMENT.

A group of artists in the Donizetti work during the recent San Francisco opera season included, left to right, Lorenzo Alvary, Salvatore Baccaloni, Herbert Graf, stage director; Lily Pons, Raoul Jobin and Irra Petina.

Photo by Morton & Co.

January, 1943, in this year of crisis for the world of free men, marks the sixty-third anniversary of the founding of the Musical Courier. Ever in step with the latest and most progressive movements in the international world of music, this publication looks with youthful enthusiasm to a brilliant future for the art which it serves.

The Musical Courier has seen a vast procession of events pass across the historical stage, has witnessed how tenaciously music has survived world upheavals, how it has gone on with new and changed points of view but with its eternal message undimmed.

The Editors of this publication face 1943 with serene confidence that the art of tone and its faithful servants will fill a place of increased importance and prestige in the new world which is now being reshaped with such stress and anguish according to democratic ideals.

—THE EDITORS.

MUSICAL COURIER MARKS 63rd YEAR

Great Personalities and Events Are Mirrored in Its Pages Since Founding in January, 1880—A Vivid Panorama of American Music History in Word and Picture

By RUSSELL KERR

When Carnegie Hall had not yet arisen, nor the Metropolitan Opera House opened its doors, musical life in New York was being faithfully mirrored in the newly founded Musical Courier by a resolute little body of enterprising editors, who saw in the vastly growing metropolis a promise of the great developments to come.

January, 1880, was a picturesque era—American manners were more staid than in the decades which succeeded, but there was a premium upon the fine things of the European world which wealth and growing understanding were bringing to our shores.

(*Please turn to page* 4)

Symphonies Keyed To The Home Front; Only Few Suspend

Survey of Leading Ensembles Holding Their Annual Seasons Shows Detroit Symphony as Chief Casualty

By ALFRED HUMAN

ONLY A FEW familiar faces are missing today from our annual roll-call of the Nation's symphony orchestras.

Nor can the words "disbanded for the duration" which come from a dozen local committees be accepted as a final epitaph on brave efforts to maintain the supreme instrument of musical culture in these faltering communities. In most instances such suspension can be regarded only as a temporary wartime expedient.

All in all, today's orchestral picture is quite surprising: one outstanding casualty—in Detroit, citadel of our industrial empire—and a handful of lesser derelictions in other cities and hamlets. In Detroit the story persists that symphony will be recreated by a new group. Our major orchestras in the fifteen symphonic centers remain intact, apprehensive but confident, attuned to the strange economics of a country at war.

Among the 300 other organizations, including some ensembles of excellence in the semi-professional category, we find considerable perplexity concerning the immediate prospect and resolute determination to keep the orchestra alive, despite problems of depleted personnel,

(*Please turn to page* 7)

FURTHER extended schedules of the orchestral seasons in leading cities will be presented in a later issue.—*The Editors*

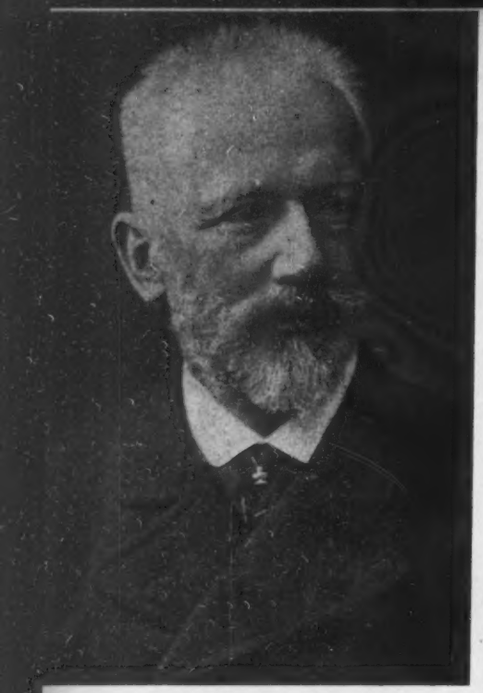
Sees Music Production as "Major Defense Effort"

SAN FRANCISCO.—"Our nation now classifies the production of music as one of the major defense efforts," said Mrs. Leonora Wood Armsby, president and managing director of the San Francisco Symphony, at the annual meeting of the Musical Association of that city. "We are sincerely happy to be useful in these serious, strenuous times—times which make it our duty to keep open the channels of music provided by our concerts, for the men and women who look to us for relieving the tension of war and to lift them to a more alive, exalted sense of what our victory will mean."

Vol. CXXVI, No. 8
Whole No. 3061

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879; Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

December 1, 1942
Sixty-Third Year



TCHAIKOVSKY VISITED AMERICA, 1891.

FROM "GOLDEN AGE" T
THE COURIER HAS M
OF THE WORLD F

(*Continued from page* 3)

America was already establishing its great apparatus for musical performances of unparalleled perfection. In another year the Boston Symphony was to be founded, the first of the great endowed orchestras, which were the particular gift of our public-spirited kings of industry and the banking world.

In the Golden Era

In this fabulous era, when smart carriages pranced up the proudest avenues, when art and learning were reserved for a smaller but highly cultivated international coterie, America had been for long the mecca for ambitious musical celebrities. They found our listeners still often untutored, but their enthusiasms strong, and their purses generous.

The growth of musical appreciation came somewhat slowly to a country just completing the great task of taming the wilderness and connecting its vast domains by the railroad. Naive as many continued to be as to the ways of the virtuoso and the diva, a great pioneering task was accomplished by the publication which would carry each week the budget of news from the musical capitals of the world. (These were days, it is well to remember, when news did not speed with the lightning velocity of today, but came at best by cable and usually in still more leisurely fashion, by steamer.) A great missionary work could be—and was—done for composers and artists by this publication which was, and is, read around the world.

What the cultural brilliance of London, Paris, Berlin and Vienna spelled to the American musician in those days, when travel was not so general as in the decades that followed, may be appreciated when one realizes that almost all important music was composed abroad, nearly all our best musicians had gone there to study, and the greatest touring virtuosi regularly came from Europe or spent most of their time there.

Interpreting the Modern World

The saga of America's emergence from this cocoon stage of its musicality is a stirring one. It is, indeed, a vast step to the present day, when Europe lies culturally in ruins, when most of its leading artists have sought a refuge in America; when our musical schools have world supremacy and number the most important figures on their faculties; when international music festivals are held solely in the United States, and conventions of world musicologists perforce meet here; when our publishers have at long last acquired independence in the world market, many and noted publishing houses of Europe have moved to these shores.

Needless to say, America's role in music has been vastly expanded, and so has the scope of America's oldest and best known musical newspaper, which now—to cite one example—includes departments on radio and Hollywood, undreamed of in the 'eighties.

During its sixty-three year history the Courier has maintained staffs of writers throughout the world, including bureaus in London, Paris, Berlin, Rome, Milan, Vienna and representatives in many other world cities. At the moment, owing to the closing of international frontiers, this publication has had to restrict its representation to Great Britain, Australia, Latin America and other parts of the United Nations, besides the United States and territories.

When Wagner, Brahms and Tchaikovsky were new and strange to American ears, the Musical Courier championed and interpreted their works for its readers. It has continued through the years to make more understandable the contemporary musical scene. It has functioned faithfully through a remarkable panorama of world history, including three American wars, and drastic changes of culture—as is strikingly shown in the chronology of leading events in the 63 years which is here printed, with photos taken from the original files in the Musical Courier offices.* It looks confidently to the future, knowing that music will and must continue to play a vital role in the unfoldment of man's destiny, when the titanic struggles of the present-day world will seem in retrospect the preludes to an era of harmony, co-operation and progress.

1880

Sousa appointed conductor of United States Marine Band. • Pirates of Penzance leaves prolific pen of Sullivan. • Krehbiel takes up residence in New York as music critic, beginning four decades on Tribune. • Emma Nevada, soprano from West, makes London bow in Sonnambula. • Otto Floersheim became editor of the newly-founded Musical Courier. • Marvellous new appliance, the telephone, has fourth birthday. • Ernest Bloch, Isadora Duncan, Ildebrando Pizzetti and Arthur Shepherd born. • Death of Offenbach, Parisian opera-bouffe king.

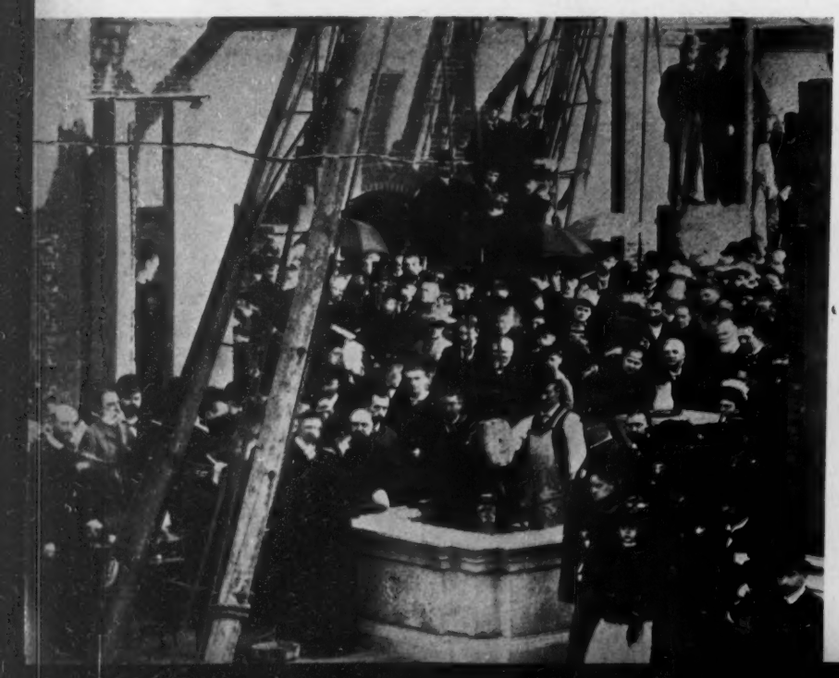
1881

President Garfield shot at Washington. • Boston Symphony Orchestra founded by Major Higginson. • Dr. Leopold Damrosch organizes monster festival in New York, boasting chorus of 1200, orchestra of 300. • Dwight's Journal of Music, founded 1852, folds up; Musical Courier a lusty infant. • Sidney Lanier, poet and amateur flutist, dies at Lynn, N. C. • Henry T. Finck

*Necessarily, the pictorial record and textual data must be greatly abbreviated, inasmuch as in this period is compressed the entire history of the Golden Age.

← **LILLI LEHMANN**
in 1876. She sang Isolde in the American premiere of Wagner's music drama at the Metropolitan in 1886.

LAYING CORNERSTONE OF CARNEGIE HALL,
New York, in 1890. Andrew Carnegie, the young Walter Damrosch and others are seen in the picture. Tchaikovsky and Damrosch conducted the opening festival there.



JOHANN STRAUSS, JR., and BRAHMS
at Ischl, Austrian watering place, in 1893. Brahms and Strauss were warm friends, and the former inscribed on Frau Strauss' fan a theme from Blue Danube, with the line, "Unfortunately not by J. Brahms." The Waltz King visited America in 1872.

TO "ATONAL ERA" MIRRORED MUSIC FOR 63 YEARS

Photo © Aimé Dupont

CALVÉ AS CARMEN,
an interpretation which created a furore at her first assumption of the role in 1893 at the Metropolitan.

MARCELLA SEMBRICH
as Amina in La Sonnambula. She sang at the Metropolitan from 1884 to 1909.

joins New York Evening Post as music critic. • Light of day first seen by Bartok, Enesco, Miaskowsky and Cadman; Moussorgsky dies.

1882

Theodore Thomas founds choral festival in Chicago. • Mason & Hamlin abandons exclusive cabinet organ manufacture. • Parsifal has first hearing at Bayreuth, with much mysticism and world publicity. • Tuberculosis germ discovery announced by Koch. • Births of Stravinsky, Turina, Kodaly, Malipiero, John Powell and R. Nathaniel Dett.

1883

Metropolitan Opera House opens, with Faust. • Nordica made American operatic bow under Mapleson in same role. • Brooklyn Bridge opened. • Wagner's death in Venice palace comes unexpectedly. • Edison, experimenting with light bulb, discovers "Edison effect," forerunner of vacuum tube. • Emma Juch, American prima donna, makes debut at Her Majesty's Theatre, London, as Filina. • Szymanowski, Casella, Bax, Louis Gruenberg born.

1884

Financial panic in New York; tornadoes sweep Midwest. • Leopold Godowsky in first American tour. • German opera established by Leopold Damrosch at Metropolitan. • Teresa Carreno, later piano Titan, conducts opera in Venezuela. • Prix de Rome has notable appointee in Debussy. • Massenet's Manon starts prosperous world career in Paris. • Charles T. Griffes, American composer, born. • Wilhelm Gericke new conductor of the Boston Symphony. • Smetana, Czech pioneer composer, dies.

1885

Brahms' Fourth Symphony premiered at Meiningen. • Baltimore has first electric street cars in U. S. • American Opera Company founded by Theodore Thomas. • The Mikado makes first London bow, setting two generations to jigging. • Anton Seidl comes to Metropolitan as supreme Wagnerian conductor. • Maud Powell, pioneer American woman violinist, in formal Berlin and New York debuts. • Lilli Lehmann has first Metropolitan appearance—as Carmen. • Alban Berg, Deems Taylor, Cecil Burleigh born. • Leopold Damrosch dies. • His son, Walter, aged 23, succeeds him as conductor.

1886

Victor Herbert settles in New York as accomplished cellist. • Charleston, S. C., has an earthquake. • Edward MacDowell becomes Professor of Music at Columbia University. • Statue of Liberty unveiled as gift of French Government. • First American performance of Tristan at Metropolitan. • Franz Kneisel forms String Quartet bearing his name. • Toscanini takes up baton for first time at Rio de Janeiro. • Death of Liszt mourned by many American pupils.

1887

Triple Alliance (Germany, Austria, Italy) formed. • Verdi's Otello has world premiere in Milan. • Henry Holden Huss plays his Rhapsody for piano and orchestra with Boston Symphony. • Etelka Gerster, soprano, makes final American tour. • Princess Wittgenstein leaves bequest for founding of a Liszt Museum at Weimar. • The Bostonians, light opera company, begins 20-year career. • Disc form of record evolved by Emil Berliner decade after Edison perfected phonograph. • Paris Opera-Comique burns; 200 lives lost. • Ernst Toch born in Vienna. • Deaths of Borodin and Jenny Lind.

1888

Josef Hofmann, aged 12, is one of season's feted prodigies. • Great blizzard in Eastern United States; New York digs out. • Nordica first heard at Metropolitan Opera. • Nietzsche pens attack in "The Case of Wagner". • Arthur Sullivan knighted by Queen Victoria. • Hugo Wolf writes Lieder of Eichendorff and Moerike cycles. • Emil Mollenhauer assumes baton of Boston Festival Orchestra, later touring with famous soloists.

1889

Johnstown Flood in Pennsylvania claims 2,209 lives. • Kreisler makes American debut at 14, in joint recitals with Rosenthal. • Brazil has revolution, and founds republic. • Nikisch begins successful conductorship of Boston Symphony. • Crown Prince Rudolf of Austria and Baroness Vetsera slain at his hunting-lodge. • César Franck, organist of St. Clothilde in Paris, writes a symphony. • Program by American composers conducted at Paris Exposition by Frank Van der Stucken. • Birth of Adolf Schicklgruber, world scourge.

1890

Ellis Island inaugurated; also first electric chair in New York State. • Cavalleria Rusticana wins Sonzogno Prize and begins world furore. • Tchaikovsky's opera Pique Dame first performed in St. Petersburg. • Asger Hamerik, director of Peabody Conservatory, knighted by the King of Denmark. • De Koven's Robin Hood premiered in Chicago. • Philip James and A. Walter Kramer, American composers, born. • Death of César Franck.

1891

Theodore Thomas launches new Chicago Symphony Orchestra. • Paderewski comes to America for first time, beginning great lionization and era of touring in private railway car. Writes letter to Musical Courier in which he defends methods of his master Leschetizky, criticized elsewhere. • Xaver Scharwenka opens music school in New York. • Prokofieff, future iconoclast, born. • Carnegie Hall, gift of steel king and other patrons, opened in Manhattan —Tchaikovsky conducts there at festival directed by Walter Damrosch.

1892

Dvorak becomes director of new National Conservatory in New York. • Afternoon of a Faun, by Debussy, starts orchestral revolution. • Fire destroys most of Metropolitan Opera interior. • People's Choral Union formed in New York. • Pagliacci begins world conquest in Milan. • James J. Corbett defeats John L. Sullivan in world's heavyweight championship bout of 21 rounds at New Orleans. • Honegger, Milhaud and Ferde Grofé among year's musical births.

1893

Charles Duryea tests first "gasoline buggy" at Springfield, Mass. • Columbian Exposition in Chicago features a music festival as well as "Little Egypt,"

(*Please turn to page 8*)

AN EVENING WITH WAGNER AND LISZT
at Bayreuth, as portrayed in a painting by Papperitz. Wagner is seated with one of his scores which Liszt is playing at the piano. Listeners include Cosima Wagner (with arm about her son Siegfried), Amalie Materna, the original Kundry (next to her), at piano, standing, left, Hans Richter and Hermann Levi, first conductor of Parsifal.

NELLIE MELBA IN 1895
during the years when she first came to the Metropolitan Opera.
Newsboy Photo

Gerald Beaudin Photo

SIR THOMAS BEECHAM WITH SERVICE MEN
during a rehearsal of the Seattle Symphony Orchestra.

MUSICDOM FETES L. E. BEHYMER AT 80TH BIRTHDAY CELEBRATION
in Los Angeles. The veteran manager has presented noted artists on the Pacific Coast for more than a half century. Left to right, Mrs. Leiland Atherton Irish, Executive Vice-President, Southern California Symphony Association; Mr. and Mrs. Behymer, their granddaughter, Enid Jean Malcolm, and grandson, Robert Moody. (Story and other picture, page 25.)

JOSEPH SCHUSTER
gives recordings for service men after contributing an old Russian samovar which belonged to his family in Sevastopol to the scrap drive.

ALICE TULLY,
soprano, is "doing her bit" as a pilot in the U. S. Civil Air Patrol.

Photo by La Motte-Teunissen

GEORGE CHAVCHAVADZE,
Russian pianist, plays for the service men at the Stage Door Canteen, New York.

Song Writers Organize Creators Of "Serious Music"

COMPOSERS OF CONCERT MUSIC ENTERTAINED
at dinner given by the Song Writers Protective Association in the Hotel Park Central, New York.

Photo by Standard Flashlight Co., Inc.

METROPOLITAN OPENING STRESSES VICTORY NOTE

(Continued from page 3)

thur Nikisch (he conducted a concert at the Metropolitan about thirty years ago); critics Krehbiel, Henderson, Finck, Aldrich, De Koven, Huneker, Vernon, Sanborn, Steinberg and Von Sachs; singers Van Rooy, Reichmann, Reiss, Claussen, Scalchi Schumann-Heink, Scotti, Schützendorf, Slezak, Castelmary, Whitehill. Sheer incredible, the terrible list of the great departed.

Opera at New Popular Prices

A more cheerful mood came with the thought that the old opera house itself is still functioning and retains its hold on the admiration and respect of the American public. The auditorium was crowded to capacity and even the "democratization" of the Metropolitan (top price for seats is now $5.50 as against $7.70 last season) failed to keep away the usual fashionable throng with attendant society reporters and their camera collaborators.

Frank St. Leger stepped to the conductor's stand and received his welcome ripple of applause. I took another look at the packed seats and boxes, the legion of standees, and the general air of prosperity and confidence. I could not help wishing that one of the auditors might be Dr. Paul Dietrich, chief of press control in Germany, who wrote in the Nazi paper, *Völkischer Beobachter* on October 11 last: "The new world now is old, full of dust, where reaction reigns. . . . American museums would be empty but for the treasure of European culture. The Metropolitan Opera had to close, as no more European musical works were available."

This night not only was the effulgent Metropolitan open and La Fille du Regiment available, but also several hundred other operas were available, any one of which could have been performed brilliantly by the company, and in either Italian, German, French or English. It would appear therefore, that the more or less esteemed Dr. Dietrich either was thinking wishfully or else that something had gone wrong with his short-wave and Fifth Column reports of doings on this side of the ocean.

La Fille du Regiment Proves Gay Opener

There is really nothing new to write about La Fille du Regiment and its quite familiar cast at the Metropolitan.

Even though from the pen of the mature Donizetti, the 102-year-old opera is not one of his best. Its chief purpose is to serve as a vehicle for coloratura exhibition, contrasted with a few lyrical episodes and some comedy relief. Only one of the numbers ever achieved any popularity, the Song of the Regiment, a catchpenny tune for the soprano, Marie, a *vivandière* adopted by her regiment who later turns out to be the daughter of a Marquise, but nevertheless marries her sweetheart, a young peasant who for love of her becomes an officer of grenadiers. Sulpice, the grumbling but good-natured Sergeant, is a sort of self-appointed guardian of Marie and helps her in her romantic adventure. His music is mostly brisk and roystering.

Lily Pons did a fetching characterization, lively and sentimental as required, looked becomingly petite and pretty in her military uniform, and warbled her *fioriture* with her usual smoothness and charm, except for a few slips in intonation. Too, she played the drum with flawless rhythmic precision.

Baccaloni, the best buffa the Metropolitan has ever had, not only created high merriment but also made every vocal point of his role count with eloquent adjustment of tone to mood. Jobin put rustic vigor into his acting and vivacity into his singing. The Petina portrait of the Marquise, keenly etched, ranks far above the usual type of operatic histrionism. Others in the cast were Messrs. D'Angelo, Engelman and Oliviero. The St. Leger conducting held the stage and orchestra in satisfying accord. The stage settings and costumes made an attractive blend of color and atmosphere.

Edward Johnson and his executive associates (notably the Metropolitan Opera Guild) deserve every credit for surmounting the obstacles that threatened a few months ago to disband the company for the duration. As it is, the generous subscription sale and seat demands for the single performances of the opening fortnight, promise the carrying out of the season as originally planned.

After the performance, a reception for Miss Pons at the home of William Matheus Sullivan, was attended by many notables of society and the musical world.

RADIO TODAY

What is happening to radio these days? Who are the key personalities behind broadcasting and what is their attitude toward good music? What is the war doing to broadcasters? Are there opportunities today for musicians and artists?

These are a few of the questions which the Musical Courier will strive to answer in Radio Comment. We are celebrating our 63rd birthday anniversary in this issue, therefore, several valuable contributions are crowded out.

Orchestra and opera data which reached us too late will be presented in following issues.

Incidentally, reprints of our lists of Orchestras, Their Conductors, and Managements, and other reference lists, will be made available to any subscriber on request.

The George Sebastian photograph on Front Cover is by Paal, New York.

Saminsky to Direct His New Work with League of Composers

Lazare Saminsky will direct his new work, Rye Septet, with voice (to a poem by Sidney Lanier). At the Jubilee concert of the League of Composers on Dec. 27 in New York, Barbara Thorne, soloist of the Philadelphia Opera Company, and Philadelphia Orchestra players participate. This work was composed recently in the village of Rye, Westchester, N. Y. where Mr. Saminsky has lived for a number of years. He created there some of his best works, including the three act opera, Julian the Apostate Caesar, and the Fifth Symphony and wrote his well-known book, Music of Our Day. The latter will soon attain its third edition. In the last two years Mr. Saminsky has been very active also as conductor and lecturer on music of the Americas. He has directed the annual Three Choir Festivals of New York and had some forty appearances with the orchestras and at the universities of South America, Canada and our Pacific Coast.

Orchestras Surmount War Problems

(Continued from page 3)

transportation, fuel and light conservation, and finance.

Like libraries, schools and museums, the symphony orchestra is suffering in some communities from the thoughtless economy imposed by uninformed boards; we say this as the result of talks and correspondence with conductors and managements of orchestras throughout the country.

"Our audiences were large and our people have demonstrated they will flock to our concerts," writes one prominent music patron in a Middle West city, "but our board did not possess the fortitude necessary to adjust the orchestra to war conditions. Result: we must report that we are without an orchestra today. But some of us shall re-create another group without fail!"

Symphonic Public Grows

In the reports from the various cities, presented in this and following issues, we are impressed with the growing demand of the local public for symphonic music, and the courage of the average guarantor continuing his support, in the face of overwhelming competition from Washington for the tax-payer's checks.

The conductor is also a harassed man explaining why he must exceed his personnel budget this season if he is to sustain the artistic standard of the orchestra. Uninitiated board members may find it difficult to understand the relative value of this oboist or other instrumentalist, but the leader knows he alone is held accountable for maintaining the celebrated—and expensive—tuttis of the ensemble.

The democratizing tendency is growing. Recognition of the fact that the financial or social imprimatur of the board membership does not always assure the needed musical and civic acumen has been brought sharply to the attention of some groups. Hence we find music critics, qualified amateurs and others asked to join boards in several cities, and invariably, so we are informed, with beneficial results.

Perhaps the most significant point of the reports, in this and other issues, is the wartime utility of the orchestra. Music is a tested weapon of warfare and the symphony orchestra is the mightiest instrument in the social-psychologic arsenal.

[*Check lists of chief symphonic orchestras and their seasonal plans, pages 2, 32, 33. Also see editorial, page 20, "Status of Our Symphony Orchestras."*]

Urge Release of Casals, Franco Prisoner

Arturo Toscanini has joined Eugene Ormandy and the members of the Philadelphia Orchestra in a petition to Secretary of State Cordell Hull and Spanish Ambassador Juan Francisco de Cardenas, asking that Pablo Casals be given "immediate amnesty or safe conduct to the Portuguese border."

Casals had been a Loyalist during the Spanish Civil War and had fled to France after the Franco regime had taken over. When the Nazis occupied France completely, Casals was one of a number of political prisoners turned over to Franco.

RHYTHM OF MARCHING FEET

is set by Capt. Beryl Rubinstein, extreme right, concert pianist and former director of the Cleveland Institute of Music. Capt. Rubinstein is now stationed at Camp Atterbury, Ind.

63 YEARS OF HISTORY

Brilliant Annals of Music

VERDI AND VICTOR MAUREL
in the latter's dressing room at the Milan world premiere of Otello, in which he created the role of Iago in 1887.

ANTON SEIDL

LEOPOLD DAMROSCH

(*Continued from page 5*)
stomach-dancer. • Falstaff, Verdi's swan song, produced at La Scala. • Melba's roulades heard for first time on this side of the water. • Humperdinck writes Haensel und Gretel. • Horatio Parker's Hora Novissima first produced. • Calvé causes ructions among the cognoscenti with her first American Carmen. • Eugene Goossens born, in third generation of conductors.

1894

Year of the Dreyfus case; Coxey's Army; Jap-Chinese War. • Horatio Parker appointed director of Yale University music department. • Massenet writes Thais for beauteous Sibyl Sanderson, American soprano. • Bruckner at work on his Ninth Symphony. • Walter Damrosch founds opera company to tour in German works • La Navarraise in gestation under pen of Massenet for Calvé. • Deaths of Anton Rubinstein and Hans Von Bulow.

1895

X-rays discovered by Roentgen; Queen of Korea assassinated. • Frank Van Der Stucken becomes conductor of Cincinnati Orchestra. • Jean de Reszke's first Tristan, sung in German, creates furore at Metropolitan. • Falstaff also done there for first time in United States. • Rosa Sucher, German soprano, makes "Met" bow as Isolde. • Zelie de Lussan, American soprano, heard at Covent Garden. • Franz von Suppé, of Poet and Peasant fame, dies in Vienna. • Hindemith, Castelnuovo-Tedesco and Leo Sowerby among music's "New Arrivals."

1896

Ethiopians defeat Italians at Adowa. • Strauss writes philosophical tone poem based on Nietzsche's Also Sprach Zarathustra. • Puccini's beloved La Boheme is born. • American Guild of Organists founded; also Pittsburgh Symphony. • Liza Lehmann's In a Persian Garden first sung at private concert in England; Albani and David Bispham among the quartet. • Gadski creates role of Hester Prynne in Damrosch's Scarlet Letter. • Howard Hanson, American composer and music educator, born. • Clara Schumann dies at Frankfort. • Bruckner quits earthly stage.

1897

Brahms passes in Vienna and is widely mourned. • George W. Chadwick becomes director of New England Conservatory. • William Sherwood founds music school of that name in Chicago. • First San Francisco Symphony Orchestra founded with Tandler as conductor. • Turkish-Greek War flares up. • Andres, Swedish explorer, and two companions set out for North Pole in balloon and are not heard from until 1930, when remains are found. • Erich Korngold born.

1898

Spanish-American war ends with victory. • Dewey Hymn composed by Mascagni, of Cavalleria fame. • Radium discovered by the Curies. • Emil Paur becomes conductor of New York Philharmonic. • David Mannes new concertmaster of New York Symphony. • Young People's Symphony Concerts founded in Manhattan. • Eduard Remenyi, violinist, dies on stage in San Francisco. • Empress Elisabeth of Austria assassinated in Geneva. • New tone poem, Don Quixote, by Strauss, adopts novel variations form. • George Gershwin and Roy Harris born.

1899

Philippine-American War begins, also Boer War in South Africa. • Elgar writes Enigma Variations. • Scotti comes to the Metropolitan for quarter-century stay. • Patti marries Swedish Baron and retires to castle in Wales. • Edgar Stillman Kelley's music for Ben Hur has first of 5,000 hearings. • Litchfield, Conn., County Choral Union formed, presaging notable series of Norfolk Festivals. • Milka Ternina is new Metropolitan dramatic soprano. • Johann Strauss, Jr., the "Waltz King", dies in Vienna. • Symphony Hall opened in Boston. • Huneker publishes essays written for Musical Courier in first successful book, Mezzotints in Modern Music.

1900

Boxer Uprising in China; Galveston, Tex., tornado kills 6,000. • Musical Courier awarded Grand Prix at Paris Exposition, H. E. Krehbiel being member of the International Jury. • Gabrilowitsch makes American debut as pianist. • New Philadelphia Orchestra led by Fritz Scheel. • Louise Homer brings American contralto to Metropolitan. • Ernst Krenek and Aaron Copland make bows on terrestial stage. • Bethlehem Bach Festival in Pennsylvania gives complete Mass in B minor for first time in U. S.

1901

Verdi, grand old man of opera, dies in Milan. • Marconi signals letter S by wireless across Atlantic. • "Edwardian Age" opens. • Queen Victoria passes. • Corner in Northern Pacific starts panic in U. S. • The brothers de Reszke withdraw from the Metropolitan after a decade's triumphs. • President McKinley fatally shot by anarchist, while visiting Buffalo Exposition. • Theodore Roosevelt succeeds McKinley in Presidency. • The motor-car begins to be a real menace on the roads.

1902

Mascagni makes ill-starred tour of U. S., ending in deficit. • Mary Garden creates Debussy's Melisande at Paris Opera-Comique. • International Arbitration Court opened at The Hague • Young Leonard Liebling joins staff of the Musical Courier. • Newly-appointed head of Music Division in Library of Congress is Oscar G. Sonneck. • Alfred Pochon commissioned by Edward de Coppet, American music patron, to form Flonzaley Quartet.

1903

The Wright Brothers fly for an hour at Kitty Hawk, N. C. • Minneapolis Symphony founded, under Emil Oberhoffer. • With departure of Grau and advent of Conried, Age of Caruso begins at the Metropolitan. • Parsifal, in first hearing outside Bayreuth, is season's sensation there. • Cosima Wagner vainly tries to prevent Parsifal production by diplomatic appeal. • Sigma Alpha Iota, national musical fraternity, formed at University of Michigan. • Harry Harkness Flagler subsidizes New York Symphony, reorganized on substantial basis. • Hugo Wolf dies.

1904

Russo-Jap War begins. • Choral Hymn for St. Louis Exposition composed by John Knowles Paine. • U. S. buys uncompleted Panama Canal from French

SCRIABIN AND JOSEF HOFMANN
at Moscow in 1897, when the latter was on one of his early tours there.

THEODOR LESCHETIZKY,
famed piano pedagogue. Left, at 13; center, at 40; right, as a young man. He had many American pupils, who went to study with him in Vienna.

IN PAGES OF COURIER

Revealed In Its Columns

for 40 millions. • Russian Symphony founded in New York by Modeste Altschuler. • Richard Strauss conducts world premiere of his Domestic Symphony in New York. • Opening of subway in Manhattan. • Madame Butterfly, by Puccini, causes laughs at La Scala premiere when wind inflates prima donna's kimono.

1905

Lehar's Merry Widow starts world conquests in Prague. • Theodore Thomas, pioneer conductor, dies. • Frederick Stock succeeds as Chicago Symphony conductor. • Port Arthur surrendered by Russians to Japs. • Institute of Musical Art founded in New York under direction of Frank Damrosch. • Vincent D'Indy conducts as New York Philharmonic guest. • New organist at St. Bartholomew's Church, New York, is Leopold Stokowski, late of London. • Strauss' Salome causes cries of "decadence" in Dresden premiere.

1906

Year of the San Francisco "fire" finds "Met" on tour there. • Geraldine Farrar makes Metropolitan debut as Juliette. • Safonoff begins 3-year term as N. Y. Philharmonic conductor. • Theodore Presser Founds Home for Aged Musicians. • Elgar visits U. S. and conducts The Apostles at Cincinnati Festival. • Operatic "menace" appears in Oscar Hammerstein, former cigar-maker, impresario of Manhattan Opera House, which he built in New York. • Thirty men of Philadelphia Orchestra play at White House for "Teddy" R. • Dimitri Shostakovitch born. John Knowles Paine dies.

1907

Vesuvius erupts; earthquake in Kingston, Jamaica, kills 1400. • Strauss' Salome has one performance at Metropolitan and is withdrawn after protest by clergymen. • St. Louis Symphony Orchestra founded. • Scriabin comes to America as guest, causing amazement by singular theories on music and perfumes. • Edvard Grieg passes in Bergen, Norway. • Loeffler's A Pagan Poem premiered by Boston Symphony. • Mary Garden, as Thais at Manhattan Opera, stirs patrons.

1908

Panic in Wall Street. • Tetrazzini also panics customers at Manhattan Opera. • Gatti-Casazza begins 27-year impresarioship, and Toscanini makes debut at the Metropolitan Opera with Aida. • Tosti, composer of "Goodbye Forever," knighted by British King. • Mischa Elman introduces his violin art to America. • Hammerstein opens new opera house in Philadelphia. • Boston Opera starts notable six-year career. • American Piano Company merges large interests. • Rimsky-Korsakoff ends earthly labors, as does MacDowell.

1909

Bleriot flies English Channel; year of Hudson-Fulton Celebration. • New Theatre, ill-fated artistic project, opened by New York millionaire patrons. • Mahler, autocratic new conductor of New York Philharmonic. • New York MacDowell Chorus founded by Kurt Schindler, as forerunner of Schola Cantorum. • Strauss' Elektra harrows premiere audience in Dresden. • Divas' Retiring Year; Sembrich and Eames both quit Metropolitan. • Yolanda Merö, pianist, weds Hermann Irion, Steinway director. • Rachmaninoff makes first visit to United States. • John McCormack makes bow in Traviata at Manhattan Opera. • Lee De Forest sends voice of Caruso from "Met" stage by radiotelephony.

1910

Strauss' Elektra has American premiere—in French—at Manhattan Opera. • Portland, Ore., has its first Symphony Orchestra; Kansas City, too. • Puccini's Fanciulla del West has world premiere at Metropolitan under Toscanini, with Caruso, Destinn and Amato. • Ditto Humperdinck's Königskinder, with Farrar in lead, barefoot and leading flock of geese, and with composer in audience. • Arthur Nevin's Poia first American opera to be premiered at Berlin Royal Opera. • Hammerstein interests bought by Metropolitan for two millions on his promise to refrain from opera production for 10 years. • Gatti-Casazza marries Frances Alda.

1911

Year of "trust-busting"; Standard Oil dissolved. • Nougues' Quo Vadis and Herbert's Natoma sung by Chicago-Philadelphia Opera Company. • Metropolitan gives Dukas' Ariane et Barbe-Bleu with Farrar. • San Francisco Symphony takes new lease of life under Henry Hadley. • Polacco conducts Savage touring company in English version of Puccini's Girl of Golden West. • Efrem Zimbalist in American debut with Boston Symphony. • Hammerstein's London Opera House opened. • Mona Lisa stolen from Louvre. • Mahler dies in Vienna; Stransky succeeds to N. Y. Philharmonic post. • Rosenkavalier of Strauss begins merry world progress in Dresden.

1912

War in the Balkans. • Age of ragtime begins with song, Alexander's Ragtime Band, by Irving Berlin. • Nikisch tours United States as conductor of visiting London Orchestra. • Horatio Parker's $10,000 prize opera, Mona, premiered at "Met." • Strauss' Ariadne auf Naxos has first world hearing in Stuttgart. • Wreck of the Titanic on maiden trip; 1,517 lost. • Aeolian Hall opens in New York. • Frieda Hempel is new Metropolitan prima donna as Queen in Les Huguenots. • Stokowski becomes conductor of Philadelphia Orchestra.

1913

Peace Palace at Hague opened. Greek King assassinated. • Stravinsky's Sacre du Printemps sets Paris rocking. • Cleofonte Campanini becomes artistic director of Chicago Opera. • Boris Godounoff has American premiere. • Strauss' Der Rosenkavalier and new opera, L'Amore dei Tre Re, by Montemezzi, premiered at "Met." • So is the Damrosch—W. J. Henderson opera, Cyrano. • The Century Opera Company formed for performances in English under Aborn. • Staid Hub stirred at Fevrier's spicy Monna Vanna by Boston Opera. • Hammerstein builds American Opera House in New York (now Lexington Theatre, devoted to movies) but is restrained from opening it by "Met's" injunction.

1914

First World War begins; artists flee from Europe after difficulty. • First Battle of the Marne. • Fritz Kreisler wounded in Galician campaign. • Charpentier's eagerly awaited Julien "flops" at Metropolitan. • Young American tenor, Paul Althouse, creates hero in Herbert's Madeleine. • Pablo Casals marries Susan Metcalfe, American singer. • Panama Canal is opened to traffic. • U. S. Marines in Mexico. • Sibelius conducts his symphonic work, The Oceanides, at Norfolk, Conn., Festival and is awarded Mus.D. by Yale. • Third marital venture

(*Please turn to following page*)

MARY GARDEN VIEWS SAN FRANCISCO OPERA HOUSE, then under construction, with, left, Gaetano Merola, general director of the San Francisco Opera Company, and Mayor Angelo Rossi.

Photo © Aimé Dupont

CARUSO IN PAGLIACCI from a photograph taken soon after he began his American career in 1903.

CLEOFONTE CAMPANINI became general director of the Chicago Opera Company in 1913, after a brilliant conductorial career.

IN GATTI-CASAZZA'S SANCTUM the Metropolitan Opera impresario held a conference with Arturo Toscanini and Geraldine Farrar early in the present century.

Musical Courier Marks 63rd Birthday

BUYING TICKETS TO PADEREWSKI'S CONCERT

at Madison Square Garden, New York, for the benefit of the Musicians Emergency Fund in 1932 were, right to left, Walter Damrosch, Bruno Walter, Lotte Walter, Ernest Schelling, Josef Lhevinne, the late Paul Kochanski, Friedrich Schorr, Jacques Thibaud and Nina Koshetz.

(*Continued from page 9*)

ends for Ernestine Schumann-Heink. • Nordica dies suddenly at Batavia on first lap of world tour.

1915

War still going strong in Europe, but Metropolitan world-premieres Giordano's Madame Sans-Gêne. • Lucien Muratore, of Chicago Opera, returns to France to "join up." • Guiomar Novaes, young Brazilian pianist, creates impression in American bow. • Panama-Pacific Exposition in California. • Lusitania sunk by submarine; loss 1,195. • The Musical Quarterly founded by Rudolph E. Schirmer, O. G. Sonneck as editor. • Drenched with barbaric color, the Diaghileff Ballet Russe makes its debut in America—with great artistic gain and financial loss. • Edmond Clement, French tenor, wounded, sings for war charities while convalescing. • Scriabin passes.

1916

Battles of Verdun and Somme rage. • President Wilson writes notes to German Government. • Galli-Curci is year's operatic sensation, after first Gilda with Chicago Opera. • Brief U. S.-Mexican war ends. • Granados dies in torpedoed steamer Sussex at sea, after attending Metropolitan Opera's world-premiere of his Goyescas. • Old Society of Friends of Music formed in New York. • "Black Tom" explosion. • Strauss' Alpine Symphony reaches America, leaves public apathetic. • Max Reger passes.

1917

United States enters the European war; announcement causes Teuton soprano to swoon on Metropolitan stage during De Koven's Canterbury Pilgrims. • German opera out for the duration. • Russia has Bolshevist Revolution. • Caruso sells bonds; Farrar sells bonds—everybody buys cheerfully. • Heifetz's American bow makes warm evening for violinists. • Ernst Kunwald quits podium of Cincinnati Orchestra for internment camp; Ysaye later engaged. • Society of American Singers gives opera in English in New York. • Natal roster includes Yehudi Menuhin; Philipp Scharwenka among deceased musicians. • Volstead Act brings partial drought. • Albert Spalding joins A.E.F. as artillery observation officer.

1918

Victory Year. • Music exodus of European artists to U. S. begins. • Lewisohn Stadium concerts launched with Arnold Volpe conducting. • Berkshire Chamber Music Festivals founded by Mrs. F. S. Coolidge. • Cadman's one-act opera, Shanewis, sung in English at the Metropolitan, as is Liszt's St. Elizabeth. • Memorable first production of Rimsky's Le Coq d'Or there. • Toscha Seidel arrives for American debut. • Gabrilowitsch takes over baton of Detroit Symphony. • Puccini's three one-act operas have Metropolitan world premiere. • Monteux new conductor of the Boston Symphony. • Rosa Ponselle, former vaudevillian, makes sensational debut with Caruso in La Forza at Metropolitan. • Debussy dies in Paris while war guns are still roaring.

1919

Versailles Peace Conference meets. • Augustus D. Juilliard founds New York music school of that name with bequest of many millions. • George Eastman, camera manufacturer, gives millions to endow Eastman School of Music, Rochester, N. Y. • Farrar sings heroine in Leroux's La Reine Fiammette. • Boston Symphony premieres Charles Griffes' Pleasure Dome of Kubla Khan. • Karl Muck, interned since 1918, deported to Germany. • Prohibition Act becomes effective June 30. • French Opera House in New Orleans, scene of many premieres, burns. • Breil's The Legend and Hugo's The Temple Dancer at Metropolitan. So what? • Deaths of Patti, Hugo Riemann, and Leoncavallo.

1920

League of Nations formed. • Wall Street bomb explosion. • Suffrage extended to women in U. S. • Radio makes somewhat tentative commercial entry. • Short-lived New Symphony Orchestra, founded in New York, by Bodanzky, reintroduces Mengelberg as matinee idol, and is later merged with Philharmonic. • Albert Wolff's L'Oiseau Bleu fails to bring happiness to the Metropolitan; Farrar's Zaza productive of more thrills. Hadley's Cleopatra's Night advances cause of opera in English. • Caruso has hemorrhage of the throat. • Albert Stoessel becomes conductor of New York Oratorio Society. • Walter Damrosch leads N. Y. Symphony in tour of Europe. • Max Bruch dies.

1921

Caruso's death jolts American operatic world. • Rudolph Ganz becomes conductor of St. Louis Symphony. • Strauss comes to U. S. for cycle of his works, conducting Philadelphia Orchestra. • Chaliapin returns to Metropolitan as supreme Boris Godounoff. • Saint-Saëns expires on visit to Algiers. • Dempsey knocks out Carpentier in title bout. • Jeritza causes Metropolitan sensation in The Dead City. • The Chicago Opera, for two seasons under management of Mary Garden, pays last visit to New York.

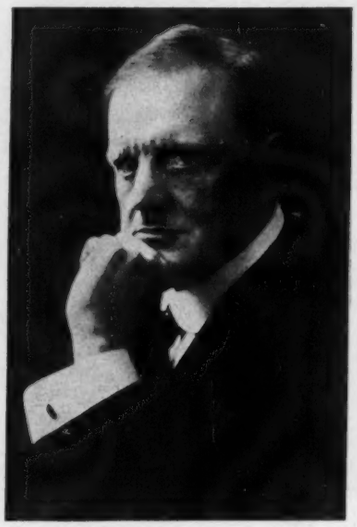
1922

Mussolini sends successful march of Fascisti on Rome. • Two Portuguese aviators fly from Africa to South America. • Hollywood Bowl opened with symphonic program led by Alfred Hertz. • Salzburg Festivals get into their stride. •

←

MAURICE RAVEL ALSO WAS GIVEN A DEGREE

from Oxford University in England. The French composer visited America a few years before his lamented death in 1937.



SIBELIUS VISITED AMERICA

in 1914 to conduct his tone poem, Daughters of the Ocean, at the Norfolk, Conn., Festival. Yale University conferred the honorary Mus.D. degree.

Queena Mario makes Metropolitan bow as Micaela; so does young Canadian tenor, Edward Johnson. • Farrar quits the company. • Fritz Reiner succeeds Ysaye as conductor of Cincinnati Orchestra. • Nikisch passes.

1923

Occupation of the Ruhr. Hitler "putsch" fails. • Lawrence Gilman succeeds Krehbiel on the Tribune. • President Harding dies; succeeded by Calvin Coolidge. • De Pachmann, returning to America after absence, startles with sotto-voce concert talking. • Debut of Dusolina Giannini launches new star. • Lawrence Tibbett convinces dubious Metropolitan management that he has promise after two auditions. • San Francisco Opera Association founded in new War Memorial Opera House. • Mengelberg and Van Hoogstraten joint conductors of N. Y. Philharmonic.

1924

Teapot Dome inquiry rocks country. • Curtis Institute founded by generous gift of Mrs. Mary Louise Curtis Bok. • Koussevitzky comes to the Boston Symphony. • Siegfried Wagner visits U. S. on conducting tour to raise funds for resumption of Bayreuth Festivals. • Paul Whiteman Concert premieres Gershwin's Rhapsody in Blue. • Dirigible Los

→

FOUR PIONEER AMERICAN COMPOSERS

in a painting by William Schwartz. Left to right, Victor Herbert, Reginald De Koven, George W. Chadwick and Edward MacDowell.

Angeles, built in Germany, flies Atlantic. • Prince of Wales visits America, with much festivity. • Busoni passes. • Also Gabriel Fauré.

1925

Nine-Power Treaty and that of Locarno are signed. • American Music Concerts founded at Eastman School of Music. • Berg's Wozzeck, produced after many rehearsals in Berlin, causes predictions of new revolution in music drama. • The phonograph takes new lease on life with orthophonic recording bow. • Scopes "Monkey" Trial. • Sibelius composes Seventh Symphony, in one movement. • Death of Erik Satie, musical satirist and influence on Debussy.

1926

Hurricane in Florida. • Philadelphia has Sesquicentennial Fair. • The sound film made its formal debut with Al Jolson in mammy epic. • General strike in Great Britain. • La Scala gives posthumous opera of Puccini, Turandot, with Toscanini conducting. • Marion Talley makes Metropolitan bow while mounted police push back crowds. • Otto Kahn, chairman of board of that house, urges need for new opera house, but is rebuffed by "old-line" boxholders.

1927

Beethoven anniversary year sees world commemoration. • Lindbergh makes solo flight across Atlantic. • Sacco and Vanzetti executed. • Large radio broadcasting chains born in U. S. and England. • Toscanini feted guest conductor of New York Philharmonic. • Isadora Duncan strangled by scarf in fall from car. • Leon Theremin, Russian inventor, demonstrates new electric instrument. • Weinberger's opera Schwanda acclaimed in Prague debut. • Walter Damrosch leaves N. Y. Symphony after 40 years to become musical counsel of radio chain; former ensemble soon merged with Philharmonic.

1928

Centenary of Schubert's death marked. • Graf Zeppelin dirigible begins trips to U. S. • Grace Moore, former Follies girl, makes striking Metropolitan bow. Coolidge "doesn't choose to run"; Hoover new President. • Puccini's La Rondine flutters into Metropolitan, with Bori as heroine. • Henry F. Gilbert dies.

1929

Year of the Crash; drastic fall in stock prices on New York Exchange wipes out 15 billions. • First hearing of Rimsky-Korsakoff's Sadko at the Metropolitan also slumps badly. • Kellogg-Briand Anti-War Treaty signed by 62 nations. • Prohibition tightened with Jones law. Speakeasy era at height. • Climax of Jazz Age signalized by production of Krenek's Jonny spielt auf at "Met". • Lilli Lehmann passes.

1930

Wagner dynasty loses both Cosima and Siegfried, composer's widow and his only son. • N. Y. Philharmonic under Toscanini stirs Europe on tour. • National Symphony Orchestra founded in Washington, D. C. • Large combinations of concert agencies and radio chains formed. • Stravinsky composes Symphonie de Psaumes. • Mrs. F. S. Coolidge sponsors modern music festival in Chicago, with noted Europeans in attendance. • Banks begin to close in U. S. • Musicians' Emergency Fund gives benefit concerts. • Leopold Auer dies, as does Dame Emma Albani.

1931

Post and Gatty fly around the world in 8 days, 15 hours, 51 minutes. • Revolutions in South America. Hoover calls for year's moratorium. • Peter Ibbetson, by Deems Taylor and Constance Collier, commissioned by Metropolitan, has world premiere. • Republic established in Spain after revolution. • Japan invades Manchuria, alleging border "incidents." • Lily Pons, young newcomer, catapults into Metropolitan fame. • Musical Courier absorbs the Musical Observor. • Otto Kahn resigns as president and board chairman of Metropolitan. • Vincent D'Indy, composer and one of the founders of Paris Schola Cantorum, passes.

1932

Bank Holiday; F. D. Roosevelt new President; New Deal launched, and unlamented Prohibition goes. • Toscanini's Tristan a sensation at Bayreuth. • Haydn Year stirs less excitement in Austria than the Beethoven and Schubert ones, owing to bad economic conditions. • Chicago's new opera house dark with collapse of Insull utilities empire. • "Jimmie" Walker resigns as New York Mayor. • Kreuger, "Match King", suicide. • Richard Bonelli, new American baritone, joins Metropolitan. • Death of Eugen d'Albert and John Philip Sousa. • Lausanne Conference says Germany can settle for 714 billions.

1933

Hitler comes to power, and tribulations begin for many European musicians. • German Reichstag building destroyed by bomb. • Bonfire made of 25,000 liberal books by the Nazis. • Paderewski plays before 16,000 in Madison Square Garden for Musicians' Emergency Relief. • Schönberg takes up residence in America. • Metropolitan Opera premieres Gruenberg's Emperor Jones, Tibbett playing blackface role. • Popular-priced opera has phenomenal run at New York Hippodrome. • Epidemic of kidnappings in the United States. • Berkshire Symphonic Festival launched. • Peace (?) pact signed by Britain, France, Germany and Italy. • Richard Crooks, dulcet native tenor, joins Gatti's forces.

1934

Italian-Ethiopian war begins. • Hauptmann Case sets country agog. • Dionne Quintuplets born in Callander, Ontario. • The Metropolitan Opera appeals to the public for a sizeable fund, and the money is raised. • Abortive Nazi putsch in Austria results in shooting of Chancellor Dollfuss. • Virgil Thomson's Four Saints in Three Acts, book by Gertrude Stein, premiered by Negro cast in Hartford and New York. • Sir Edward Elgar passes.

1935

A new Wagnerian star arises in America when Kirsten Flagstad sings Sieglinde at Metropolitan. • The Saar returned to Germany by prebiscite. • Gatti-Casazza retires as head of New York's opera house; Herbert Witherspoon succeeds. On his sudden death

(*Please turn to page* 13)

Henrietta Schumann Soloist with Altoona Symphony

ALTOONA, PENNA. — Russell Gerhart, founder and conductor of the Civic Symphony Orchestra, although faced with the loss of a great many key members to the draft, replaced the loss and after six weeks of intensive training gave the opening concert recently in the Auditorium of the Roosevelt Junior High School. Weber's Overture to Der Freischütz, Mozart's Haffner Symphony and Three Dances from the Bartered Bride, of Smetana, comprised the orchestral portion of the program. Henrietta Schumann, pianist, was soloist in the Liszt E flat piano concerto. Mr. Gerhart directed with musicianship and skill, giving brilliant readings and accompanying Miss Schumann with sympathy. Miss Schumann gave an excellent performance, in which she displayed technical mastery and a beautiful tone. The audience showed its appreciation by demonstrative applause.

Son Born to Richard Leach

Richard Leach, of NCAC publicity, and Mrs. Leach are the parents of a son, born in the middle of November.

CAROL SILVER

18 YEAR-OLD PIANIST

TAKES CHICAGO BY STORM

"Revealed a larger fund of musical feeling and musicianship than many a public performer much older and more experienced". . . .

—Felix Borowski, Chicago Sun, Oct. 21, 1942

"Exceptionally fine talent". . . .

—Herman Devries, Chicago Herald-American

"Pretty as she is talented". . . .

—C. J. Bulliett, Chicago Daily News

CHICAGO SUN
by Felix Borowski

TALENT DISCLOSED IN PIANO RECITAL BY CAROL SILVER

Young Artist Lends Color to Music of Chopin Composition

Miss Carol Silver, who gave a piano recital in Kimball Hall last night, is a young artist who disclosed more talent than usually is encountered in debutantes. She revealed, for that matter, a larger fund of musical feeling and musicianship than many a public performer much older and more experienced.

Considering how physically slight is Miss Silver, the amount of tone that she is able to produce from the piano is remarkable; and her masculinity of keyboard technique is equalled by a similar quality of interpretive perception.

Plays with Sentiment

The principal—or, at least, the longest—item of the program was Chopin's B minor sonata. Her reading of the work was not an unimaginative or a frigid one; it ran on lines of beautiful sentiment, but not of sentimentality. The performance of the passage work in the scherzo was admirable in its clarity. In the sonata as a whole, Miss Silver made evident a striking ability to lend color to the music by effective gradations of tone and touch.

Tone is Large and Full

The smaller pieces included two of the Capriccios and one of the Intermezzos by Brahms. It was particularly in these that Miss Silver suggested that her conception of the German master's music was virile rather than feminine. Her tone was large and full, and she was able to make it so without undue forcing.

Few recitalists are able to offer a program these days without something by Rachmaninoff wherewith to leaven it. On this occasion the Russian master's romantic Prelude—the sixth of the set numbered Opus 23—was set forth. Miss Silver caught the fragile charm of the music, as also she did in the opening measures of the short sonata by Scriabin.

CHICAGO TRIBUNE
by Claudia Cassidy

Carol Silver, an exceptionally pretty young pianist, appeared in Kimball Hall recital last night. For a Rachmaninoff prelude she had the sense of leisurely contemplation that pervades so much of the Russian's work. For three Shostakovich preludes she had the inquiring spirit, ranging from the wistful to the impish, that makes them delightful.

CHICAGO HERALD-AMERICAN
by Herman Devries

Two years ago when Carol Silver came out in a recital at Kimball Hall under the sponsorship of the Society of American Musicians, I recognized and wrote of her striking beauty and her talent as a pianist.

Since then Miss Carol has achieved distinction in several other competitions and now she blossoms forth as a full-fledged professional at only 18 years of age.

This Juno is divinely tall and divinely fair and her playing at Kimball Hall last night bore the stamp of a personality gifted with keen penetration and original ideas carried out in two Brahms "Capriccios," tellingly.

A young girl who can bring to the surface the beauties of the Chopin B Minor Sonata must necessarily be well equipped with facile fingers and a lovely touch, besides having that type of technique required to perform Chopin, not as a mere study but as the acme of something grandly emotional and poetic.

Miss Silver's success with an audience of great size was the flattering tribute to an exceptionally fine talent.

CHICAGO DAILY NEWS
by C. J. Bulliett

Pretty as she is talented, a compliment both ways, youthful Miss Carol Silver charmed her audience at Kimball Hall, Tuesday night in piano recital. Miss Silver's playing would be agreeable even behind a screen, it's that good. I heard her Chopin, Rachmaninoff and Shostakovich numbers, all of which she handled with ease and intelligence.

Personal Representative: E. L. DEWAR

825 Orchestra Hall Building Chicago, Ill.

THE DANCE: Three Types of the Ballet Show Common Meeting Ground

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

IT WOULD BE difficult to build a ballet program superior to the one that delighted Ballet Theatre audiences in a recent occasion during its New York season. Billy the Kid, Pillar of Fire, and Petrouchka complement each other perfectly, the dash and American vigor of Billy passing to the gray, intense, yearning mood of Pillar of Fire, which in turn is offset by the color, drama, and penetration of Petrouchka. Than these American, English and Russian works, one cannot find better examples of the respective schools.

Petrouchka still stands as a masterpiece, while the other two, much more recent, have been hailed as significant contributions, which they are. Viewing them in juxtaposition, a certain amount of critical speculation naturally was forthcoming. Not necessarily evaluation, for one was content to accept them as they are; but all who saw the three must have been conscious of the disparity in styles.

Yet all three managed to arrive at the same end—beauty and emotional understanding expressed by bodily movement. Or, to phrase it according to the Keats dictum, beauty and truth; and perhaps that is all one needs to know. However, one might look a little further. Why is it that this trio has achieved what so many ballets have unsuccessfully attempted?

Humanity and Functionalism

The answer is twofold. All three express humanity; all three are functional. Now, the terms "humanity' and "functional" are esthetic gremlins created by theorists that scare and awe the uninitiated. Used philosophically, they can mean anything. Used in the present connection, they can be taken to mean exactly what the dictionary says they mean.

All three ballets express humanity because they deal with universal emotional factors: hate, lust, self-preservation in the case of Billy; love, disillusion and culmination in Pillar of Fire; love, aspiration, and eternal frustration in Petrouchka. All three are functional because they are welded with the music and cannot be dissociated from it. None has as its prime purpose mere spectacle (as in Labyrinth), light entertainment (as in Bluebeard), or slavish and obvious interpretation of a standard piece of music (Choreartium).

The latter statement is made in full realization that Pillar of Fire is set to Verklärte Nacht. There are extenuating circumstances in this case, for Schönberg's music was specifically intended to convey something very close to what the ballet set forth. Furthermore, the music is period music, and Tudor was careful to set his background to the period during which the score was composed.

Three Schools—One Ideal

Yet, to be honest, Pillar of Fire could have been set in almost any period. The music is highly sensuous, and the story of the ballet is simple. What Tudor has realized so well is that emphasis is placed on the characters and not on the background. There is color in the sets, but the beholder is not distracted by any undue emphasis therein to take his mind off the protagonist. Even more successful in this respect is Billy the Kid, which is done on an almost bare stage. Skillful choreography and effective costuming suggest all the color that is needed.

Petrouchka, of course, is a different affair and stems from an entirely different period. The sets are brilliant, the stage is crowded by people, and there is complicated action in some spots. But that does not negate the above arguments. The fact that a work has big dimensions and elaborate sets does not condemn it. Authentically used, they may enhance the production. Size *per se* has nothing to do with the case; it is when there is size and display but nothing else that a work of art is vulgar and pretentious.

The sections in Petrouchka that deal with the central characters are simple and direct. Even when the stage is full, as in the first scene, all extraneous action is dropped when the puppets make their appearance. Were the ballet to be written today, naturally it would be accorded a different treatmen. The same can be said of Mozart's symphonies or Wagner's operas.

Petrouchka still remains one of the greatest of all ballets, and the score possibly the supreme example of its kind. Music and story fit perfectly throughout. The carnival scenes have just the right Slavic spirit as to be expected from the two Russians who created it, and that festive spirit is an important factor in pointing up the inherent tragedy of the libretto.

In the American Manner

Just as Petrouchka is Slavic nationalism, Billy is American nationalism. The ballet has its weak moments, though there are not many if one forgets the scene where Billy dances with his Mexican sweetheart. During the course of the work one gets the feeling of the frontier, of men fighting recklessly, and loving recklessly, and of the surge westward. Copland's score is a magnificent example of a successful use of economical means that provides far greater impetus than pompous flatulence.

Of course, one can always look for flaws and generally find them, but sometimes the end is greater than the means. When that happens, details of procedure are not too important. Be it big or little, elaborate or simple, if the music and libretto of a ballet deal in a sympathetic and understanding fashion with life and human emotions (presupposing a suitable standard of choreography), the chances are that a work of art will be the result. Billy the Kid, Pillar of Fire and Petrouchka have those attributes. They are works of art.

LA MERI AND HER NATYA DANCERS

in the Hindu folk story, Gauba's Journey to Paradise, by Baba Trinco. This work will be on the first of three programs which these dancers are giving at Hunter College Auditorium, New York, on Dec. 1, Jan. 8 and Feb. 5.

Dance Jottings

Dance Players Offer Novelty in Trenton

TRENTON, N. J.—Dance Players performed three ballets in the Trenton Junior High School Auditorium on Nov. 12. Featured on the program was Eugene Loring's newest work, The Duke of Sacramento; the other two were Lew Christensen's Jinx and Loring's City Portrait.

The Duke of Sacramento is rather long and complicated and is the type of work that needs to be seen several times before the many details can be fully appreciated. George Bockman designed some stunning costumes for it and Norman Dello Joio has composed an engaging score. Besides Mr. Loring, important parts were expertly danced by Janet Reed, Joan McCracken, Bobby Howell, Freda Flier, Conrad Linden, and Michael Kidd. Florence Weber and Norman Dello Joio played the two piano accompaniments.

Other Dance News

Adolph Bolm has replaced Yura Lazovsky as regisseur general for the Ballet Theatre . . . Dorothy Barret presented her lecture-recital, From Ballet to the Modern Dance, at the Sewickley Woman's Club in Sewickley, Penn., on Nov. 9. . . . The Duncan Dance Congress sponsored a dance concert by Maria Theresa and the Heliconiades at the Y.M.H.A. Auditorium on Nov. 14. . . . Wilson Williams, founder-director of the Negro Dance Company and Felicia Sorel, its co-director, have announced a series of three Lecture-Recitals, the first of which took place on Nov. 22 in the old Mordkin Carnegie Hall Studio.

Triple VVV Club Organized by Music Art Institute

With 300 men students in the services, the Institute of Musical Art of the Juilliard School of Music, New York, has organized the Triple VVV Club, a communication unit for Juilliard men in service all over the world. The club was originated and is under the direction of Dorothy Crowthers, a member of the faculty—its purpose to supply a weekly letter to every boy and to keep his mail varied. Each unit of the Triple VVV Club is under the leadership of a captain and each member is pledged to write three letters a week, at least one of which must go to a man overseas. All the names are covered and rotated. The rules of the club are similar to those of the Stage Door Canteen in that members are pledged not to establish personal attachments but to serve the club as a part of the school.

The annual Frank Damrosch Memorial Concert was given at the Institute of Musical Art of the Juilliard School of Music on Nov. 20. The program included trios by Beethoven and Tschaikowsky played by Katherine Bacon, pianist; Karl Kraeuter, violinist, and William Willeke, cellist.

La Meri SCHOOL OF NATYA
ETHNOLOGIC DANCE CENTER
Write for brochure
5 WEST 46th STREET, NEW YORK

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Suite 703, 119 West 57th St., New York City

ARGENTINITA
AND HER ENSEMBLE
Management: PAUL SCHIFF, 630 Fifth Ave., N. Y. C.

Carmalita Maracci
& DANCE GROUP
COAST-TO-COAST TOUR
Suite 705, 119 West 57th St., New York City

Miriam Winslow

CONCERT DANCER
. . . . she reaffirmed the public of her pure technique, subtle temperament and good taste in costuming.
La Prensa, Buenos Aires, Argentina
. . . . just about perfection as an exposition of the art of plastique. *Evening Telegram, Toronto, Canada*
. . . . Her art swings from chaste religious works to satire that just brushes burlesque.
Berkshire Eagle, Pittsfield, Mass.

NOW BOOKING
for
JANUARY, FEBRUARY
and MARCH
Management:
WILLMORE & POWERS
2 West 45th St., N. Y. C.

Saga of Courier's 63 Years

(Continued from page 11)

the post falls to Edward Johnson, tenor, assistant manager. • New electric organ introduced by Laurens Hammond. • Shostakovitch's Lady Macbeth of Mzensk shocks ermine-clad audience when premiered in New York by Cleveland Orchestra and Russian singers. • Alban Berg and Charles Loeffler die. • Huge Works Relief Bill, passed by Congress, includes employment for musicians.

1936

Buenos Aires Inter-American Conference opens. • King George V. of England dies. • Romance of King Edward VIII stirs world. • Stokowski shortens annual stay with Philadelphia Orchestra, and begins "experiments in tone re-production." • New Friends of Music founded in New York. • Franco launches Spain Civil War. • Schumann-Heink passes, as does Gabrilowitsch.

1937

Paris has World's Fair, and Britain crowns a new King and Queen. • Posthumous Schumann Violin Concerto played by Menuhin. • Joe Louis new heavyweight champion. • Rose Pauly sings gripping Elektra with New York Philharmonic. • Japanese renew fighting in China; U. S. gunboat Panay sunk. • Stokowski makes debut in movies. • Hitler repudiates Versailles Treaty. • Toscanini leaves N. Y. Philharmonic; new NBC Symphony later formed for him. • Death claims Ravel, Widor, Pierné, Henry Hadley, Richard Aldrich, George Gershwin and W. J. Henderson.

1938

Hitler annexes Austria, and Viennese musical life is ruthlessly "purged." • Kreisler and Bruno Walter become French citizens. • Metropolitan does Menotti's Amelia Goes to the Ball, in English. • The Munich Four-Power Pact throws the land of Smetana and Dvorak into the maw; Europe breathes freer, thinking war averted. • Benny Goodman gives "swing" concert in Carnegie Hall. • New one-act operas, Friedenstag, and Daphne, by Strauss, premiered in Germany. • Vast development of Federal Music Project in U. S. includes support of 38 symphony orchestras. • Piano sales, suffering since advent of radio, have boom as new "spinet" models are popularized. • New York concert managers place ban (?) on "passes". • Death takes Godowsky, Sir Landon Ronald, Alma Gluck Zimbalist.

1939

New York's World Fair has slight seasoning of music from various nations. • Visit of State by King George VI and Queen Elizabeth of England brings White House musicale ranging from opera and spirituals to jazz. • Fall of Barcelona announces end of liberal Spanish regime. • Toscanini, who left Salzburg in previous year, conducts new orchestral festival in Lucerne. • Czech Republic dissolved, and absorbed by Germany, with bits going to Hungary and Poland. • Germany occupies Memel, and signs military alliance with Italy. • Ernest Schelling, recently a bridegroom for second time, dies suddenly in New York. • Metropolitan Opera announces public campaign for a million dollars to purchase own house. • Stravinsky appointed to Norton Chair of Poetry at Harvard. • World War II begins Sept. 1, with German invasion and conquest of Poland.

1940

Germany invades and conquers Denmark, Norway, Luxembourg, Belgium, Holland, and a large part of France before Armistice is signed by last-named Government in June. • Italy enters war as ally of Germany. • Selective Service Act passed by U. S. • London's Queen's Hall destroyed by bombs; ditto Berlin State Opera. • "V for Victory" Campaign uses theme of Beethoven's 5th Symphony as international symbol of liberation. • Toscanini takes NBC Orchestra for tour of several South American countries; Stokowski and his new all-American Youth Orchestra follow. • Chicago Symphony marks 50th anniversary. • The Metropolitan renovates its house, with part of million dollar fund given by public. • Darius Milhaud, French composer, comes to America to reside. • Sir Donald Tovey, Bonci, and Gatti-Casazza pass.

1941

Germany and Italy continue victories in Balkans, Greece and Crete. • Carnegie Hall, New York, has Golden Anniversary. • Paderewski dies in New York and has State interment in Arlington, Va., National Cemetery at order of President Roosevelt. • Germany launches war on Russia on 2000-mile front. • First American Festival of I. S. C. M. held in New York. • War benefit concerts thrive. • The New York Philharmonic-Symphony marks its hundredth year with a parade of noted guest conductors. • The New Opera Company makes debut in New York with Cosi Fan Tutte. • Pearl Harbor, Dec. 7. • The United States enters World War II with reciprocal declarations of war against Japan, Germany, Italy. • Majority of South and Central American countries also sever relations with Axis.

1942

U. S. goes on war footing, with cutting down of lighting at night, gasoline and tires for motor cars. • Japanese conquests in Pacific halted. • Disputes between AGMA and A. F. of M. end in compromise. • Travel of alien musicians in United States is drastically curbed. • The Metropolitan Opera does Bach's cantata, Phoebus and Pan, in stage form. • "Victory" Concerts to aid soldier and civilian morale boom. • Ten per cent sales tax on musical instruments, curbs on metal to be used, and other ruilngs ban manufacture in this field. • Divas reduce, as sugar rationing begins in U. S. • Deaths of Weingartner, Sauer, Hertz and Frederick Stock. • Berkshire Symphonic Festival cancelled owing to gas and tire dearth. • A great upsurge in national spirit, as in 1917-8, finds its counterpart in increased artistic expression. • Musical forces of nation mobilized for "all-out" Victory effort.

La Vie Parisienne Sung by New Opera Company

Offenbach's La Vie Parisienne was revived by the New Opera Company with their performance (premiered by them last season) at the Broadway Theater on Nov. 10.

While the essentials of the production remain unchanged, the cast, with one exception, is altogether different. Of the former ensemble only Carolina Segrera remains and again looked attractive and sang expertly as Metella, the operatic prima donna. Wilbur Evans in the role of the romantic boulevardier contributed facile light comedy and artistically pointed vocalism. Andzia Kuzak stood out vivaciously and euphoniously from the rest of the performers who failed to catch the required atmospheric spirit of French operetta except here and there.

Paul Breisach was somewhat overmeticulous with the baton, so that Offenbach's sparkling score seemed a bit cabined and confined.

N. T.

Arthur Gerry Weds Carolyn Carter

Arthur Gerry, tenor, and well-known voice teacher, and Carolyn Carter, ballet dancer, were married on Nov. 17 in Fort Washington Collegiate Church.

BUY WAR BONDS AND STAMPS

"The Real Vocal Sensation of the Season"

—Herman Devries, Chicago Herald-American

MURIEL

RAHN

Dramatic Soprano

Symphonies Attention!

Unexpurgated tribute to this young American artist:

CHICAGO SUNDAY TRIBUNE: AUGUST 30, 1942

AUDIENCE HAILS MURIEL RAHN IN HER PARK DEBUT

Talented Young Soprano Accorded Ovation

BY EDWARD BARRY

Muriel Rahn has much more than her fair share of talent and, altho she elected to make her Grant park debut last night as a singer, she could have done it just as well as an actress if there had been a supporting cast handy. She has two Broadway engagements lined up for next season, and is plainly on her way to national fame.

The handsome young Negress offered soprano solos—mostly excerpts from operas and Negro spirituals—at the lake front band shell last night to the accompaniment of the Ennio Bolognini orchestra. But before a note had issued from her lips she had won the respect of the big Grant park audience by the simplicity and sincerity of her manner.

Effect Proves Superb

Her singing revealed these same qualities. Even in music of the grade of the "Dich teure Halle" from Wagner's "Tannhäuser" she showed absolutely no trace of the tenseness and artiness which mars the work of so many young singers when they essay an acknowledged masterpiece. She merely put forward what she herself felt to be the true meaning of the music—and the effect was superb.

It was better than that—it was almost overwhelming in the "Ritorna Vincitor," from Verdi's "Aida," which followed. So thoroly had Miss Rahn mastered the content of the song, so completely did she identify herself with the unhappy Aida [torn between love of country and love of her country's enemy], that the performance left the realm of play acting entirely and became a passionate revelation of a human mind in torment.

Power of Voice Evident

In this aria both the power and the flexibility of Miss Rahn's voice were in evidence. She can shout out a great forte and she can sink to a grave, thoughtful mezzo-piano without ever giving the impression that these effects are merely manufactured ones. They seem to result directly from the changing moods of the music.

The audience quickly sensed the genuineness of her work and gave her one ovation after another.

Mr. Bolognini and the orchestra not only provided Miss Rahn's accompaniments but also offered several purely instrumental works. There were, among other things, creditable performances of Wagner's "Tannhäuser" overture and excerpts from the same composer's "Lohengrin."

NOW BOOKING

SUMMER SEASON 1943 **SEASON 1943-44**

Management: DICK CAMPBELL, 57 East 122nd St., N. Y. C.

N. Y. Concerts: New American Works Are Featured by Several Orchestras

A NUMBER OF NEW American works and a profusion of noted conductors marked orchestral concerts heard in New York in the period between Nov. 6 and 20. The New York Philharmonic-Symphony concerts had Howard Barlow and Artur Rodzinski as guest leaders, and as soloists Artur Rubinstein and Robert Casadesus, pianists. Toscanini and Stokowski both appeared with the NBC Symphony. Two noted out-of-town orchestras appeared—the Philadelphians being led by Eugene Ormandy, with Helen Traubel as feted singer in a Wagner list, and the Boston Symphony making its seasonal New York bow under Koussevitzky.

As the years roll on, Brahms' B flat major piano Concerto still is the most important work in that form. To do it entire justice, the soloist must be a full-rank musician and master of the instrument, co-operating with a first-class conductor and virtuoso symphonists.

That rare combination was experienced at this Sunday matinée, Nov. 8, of the Philharmonic Orchestra in Carnegie Hall, when Artur Rubinstein was at the keyboard and Howard Barlow had charge of the baton.

Rubinstein took the piano part in his stride, with magnificent technical sweep, and interpretation of epical breadth, declamation and power, in which he was brilliantly understood and partnered by Barlow. The whole performance is certain to be long remembered as one of the outstanding events of this season.

Barlow shone also in his own right with a febrile and imaginative reading of Miaskowsky's fanciful Symphony No. 21. In addition he led excerpts from Borodin's Prince Igor, and John Knowles Paine's Overture to Oedious Tyrannus. The incidental music to Oedipus was written by Paine in 1881. It is scholarly material of solid facture, with agreeable if not striking melody.

Toscanini Premieres 2nd Symphony by Kabalevsky

The Second Symphony of Dmitri Kabalevsky was given its American premiere by Arturo Toscanini in his concert with the NBC Symphony on Nov. 8. The work made a good impression by its conciseness, clarity of form and liveliness of movement. The slow music struck a slightly deeper note than the others. The maestro's reading was of exemplary nature. The remainder of an interestingly varied list included Rossini's brisk overture to Il Signor Bruschino, and the noble "Reformation" Symphony of Mendelssohn, with its lofty concluding movement in which is interwoven Ein' feste Burg. The studio audience was large and enthusiastic.

The Philadelphia Orchestra under Eugene Ormandy began our Wagnerian season on Nov. 10 at Carnegie Hall when they made their opening autumnal visit here and presented an all-Wagner program with Helen Traubel as the soloist.

The American soprano sang some of the music of Isolde (including the Liebestod) and the Immolation Scene from Götterdämmerung. In splendid vocal estate, she poured out her glorious tones lavishly and gave intense emotional and dramatic suggestiveness to every measure of the glowing music. Mme. Traubel's forthcoming Isolde appearances at the Metropolitan may be looked forward to with confident expectation.

Ormandy led finessed and fiery interpretations of orchestral excerpts from Tristan and Götterdämmerung, the Philadelphia Orchestra aiding magnificently with its abidingly pulsing tone and perfect execution.

American Music to the Fore

Howard Barlow's enthusiasm for the cause of American symphonic music is well known, and therefore it is no wonder that he devoted to his compatriot creators nearly an entire program of his series with the Philharmonic Orchestra. The concert took place Nov. 12 and he conducted Morton Gould's American Symphoniette No. 2, the Jubilee excerpt from George W. Chadwick's Symphonic Sketches, the first Symphony of Bernard Herrmann, and the Hary Janes Suite by the Hungarian, Zoltan Kodaly.

The three Gould movements are melodious, colorful and atmospherically American. This is pleasant music, deftly treated.

Herrmann's essay strives for more ambitious utterance, but despite many devices of modernism in harmony and orchestration cleverly used, the score lacks originality and inner warmth, and is stretched to lengths not justified by the content. Both Gould and Herrmann were called to the platform to take bows.

Barlow gave sympathetic understanding to the American pages, and made the most of the brightness and humor in the Kodaly composition.

Casadesus Shines in Pianism

At the Sunday afternoon Philharmonic Orchestra concert of Nov. 15 at Carnegie Hall, Robert Casedesus stood forth with rare pianistic art in Liszt's A Major Concerto and the Symphonic Variations by César Franck. This reviewer has never heard the French artist reveal more poetic charm, and polished command of the keyboard than on the present occasion. It was a memorable triumph for him, approved by his long-applauding listeners.

Barlow led purposeful interpretations of Mozart's vivacious Overture to the Impresario, Kodaly's characteristic Harry Janos, and Deems Taylor's new orchestral Variations, Marco Takes a Walk.

The last-named work had its world premiere. It is in six parts and an epilogue, based on the poem by Theodor Seuss Geisel, And to Think That I Saw It on Mulberry Street. The "program" concerns what an imaginative small boy saw, or thinks he saw on his way home from school. Taylor has treated his whimsical theme with tenderness and gentle humor, underlaid with constant tunefulness and facile, euphonious orchestration. Warm plaudits by a highly pleased audience had the composer bowing his thanks from a box.

"A BASS STARS IN FAUST

The opera is dominated by

ARTHUR ANDERSON"

—Kansas City Times

Arthur Anderson, brilliant young bass, almost completely dominated the show and captured most of the honors. He revealed dramatic as well as comic ability and sang with a convincing mixture of boisterousness and cynicism which the part demands.—*Kansas City Times*

Easily the most compelling figure on the stage was Arthur Anderson, basso, who played the gaunt and lugubrious part of Don Basilio. The crescendo and power of his La Calumnia Aria created notable excitement in the audience.—*St. Louis Star-Times*

Arthur Anderson, basso, almost stole the show again as he did last night with his song of adieu in the last act which he delivered with a remarkable note of sustained feeling.—*St. Louis Star-Times*

A one man triumph was scored by Arthur Anderson, basso, at the Municipal Auditorium last night as Mephistopheles. It is hard to believe the devil himself could have topped this performance. As one of the finest actors and singers in a superbly realized part to be seen here in years, he pocketed the souls of everybody in the audience.—*St. Louis Star-Times*

"FINE MEPHISTO FEATURES PRESENTATION OF FAUST" (Headline) The Mephisto of Arthur Anderson was dominant artistically in miming and in song. His voice rich, and used with skill and distinction as a means of characterization—his presence impressive—a very prince of darkness.—*St. Louis Globe-Democrat*

Anderson's High Priest, in Samson and Delilah, was sung with beautiful resonance.—*St. Louis Globe-Democrat*

Arthur Anderson's singing of the Basilio music was a privilege to hear. His excellent basso never sounded better than last night.—*Detroit Evening Times*

Arthur Anderson, the company's prize basso, served superbly as the gaunt Colline.—*Detroit Evening Times*

Address: Arthur Gerry Studios, 145 East 92nd Street, New York City

IVAN BOUTNIKOFF

Symphony Orchestra Conductor

Composer of ballet "THE SPRING RECITAL"

(by Theodore Dreiser)

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of COLUMBIA CONCERTS, Inc.

113 West 57th Street New York City

Rhéa SILBERTA *teacher of* **Masha BENYA**

"Teacher of Singers"

Specialist in natural voice production
Authoritative coaching for opera and concert

200 West 57th St., New York CIrcle 6-0048 By appointment only

Lyric Coloratura Soprano

In Recital at Albany, N. Y.

". . . crystal clear coloratura voice and sang particularly artistically." *—Knickerbocker News*

". . . warm soprano organ . . . exhibited unmistakable signs of intensive and highly successful study."—*Times Union*

NBC Orchestra in a Half Concert

Owing to the broadcast ceremonies commemorating the seventh anniversary of the independence of the Philippines, the regular one hour Sunday afternoon air concert of the NBC Symphony Orchestra (Stokowski conducting) was cut to half an hour on Nov. 15.

What was left of the program offered Harold Triggs' composition for strings called The Bright Land, and Morton Gould's Spirituals for string choir and orchestra. The Triggs work is short (about twelve minutes) and consists of resourcefully treated variations on an especially engaging theme of romantic character. The harmonization shows refined perception and the orchestration has taste and real craftmanship.

One expects Morton Gould to handle his materials well whenever he enters the symphonic field these days. In his spirituals he illustrates characteristically naive Negro moods under the titles of Proclamation, Sermon, A Little Bit of Sin, Protest, and Jubilee. The music has attractive tune, lilt and rhythm and admirably achieves its unpretentious purpose.

Stokowski still has his way with an orchestra, and it results in performances both propulsive and piquant.

Rodzinski Opens Philharmonic Series

Artur Rodzinski opened his Philharmonic guest appearances on Nov. 18 with a program of serious content and heroic length. He began with Beethoven's little heard Second Symphony, the carefree, lilting measures of which were given virtuoso treatment of line and dynamics.

The novelty was Morton Gould's Spirituals for string choir and orchestra, five highly effective sections based on contrasted Negro Spiritual moods, given by Stokowski with the NBC Orchestra several days previously. The work was made into a *tour de force* by the conductor's masterly, albeit somewhat theatrical reading.

Ovations followed Shostakovitch's Fifth Symphony, played with great massiveness and power. The audience remained to applaud and recall the conductor repeatedly. The matinée concert on the following Sunday repeated the Beethoven and the Shostakovitch symphonies.

Bostonians Begin with Shostakovitch 7th

The line forms on the right, for conductors to lead the Shostakovitch Seventh this season in New York and elsewhere.

Latest to regale the metropolis with the much discussed work was Koussevitzky, when he and his Boston Symphonists came to Carnegie Hall to give their opening concert there on Nov. 19. Like Toscanini he paired the opus with a Symphony by Haydn, this time No. 88, in G major.

Koussevitzky revealed no new features of the Russian music except some departures from tempi previously heard here, and in the main they were highly effective. For the rest, his interpretation had tremendous eloquence, intensity and verve. It should be said too that the instrumental performance was ideal, with the orchestra's flawless technics and silken tone at their marvelous best. The same qualities were also notable in the Haydn work, a thing of purest musical joy.

NATIONAL CONCERT & ARTISTS CORP.

CONCERT DIVISION

Marks Levine, Director

711 Fifth Ave., New York, N. Y.

Includes For Season 1942-1943

CLAUDIO ARRAU
PIANIST

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO

JEAN DICKENSON
COLORATURA SOPRANO

Donald Dickson
BARITONE

DORIS DOE
MEZZO-SOPRANO — METROPOLITAN OPERA

Bronislaw Huberman
VIOLINIST

LUCILLE MANNERS
SOPRANO

ZINKA MILANOV
DRAMATIC SOPRANO

EZIO PINZA
BASSO
METROPOLITAN OPERA

CARLOS SALZEDO — RENE LE ROY
MARJORIE CALL SALZEDO — JANOS SCHOLZ

Alexander Sved
World Famous Baritone — Concert Recitalist
Metropolitan Opera Association

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA

Thomas L. Thomas
BARITONE

Recitals Attract

NEW YORK RECITALS reached their annual flood-tide as the fortnight between Nov. 4 and 20 was reached. Among notables returning were Marian Anderson, Serge Rachmaninoff, Elisabeth Schumann, Ernest Hutcheson,, Albert Spalding, Maria Kurenko and Jascha Heifetz, and the singers of the Jaroff Don Cossack Chorus. New York recitals were also given by Leon Kushner, Raymond Young, Kurt Appelbaum, Joseph Battista, pianists; Cleora Wood, Edith Lehnert, Marjory Hess, Janet Bush, Maria Maximovitch, Carolyn Aundrey and Carlotta Franzel, singers; Eddie Katz, Mary Becker, and Roland Gundry, violinists. The New Friends of Music presented both vocal and instrumental groups in their concerts.

Marian Anderson Feted

What shall one say at this late day about Marian Anderson who gave her Nov. 4 recital at Town Hall, opening the annual Endowment series of that institution? She has been amply eulogized as a songstress and surely nothing would be gained to point out now, if occasion arose, that here and there a tone was not as perfect as the rest, or that she delivered one song better than another. What matters chiefly is the sum total of her moving voice, earnest musicianship and deeply artistic delivery. As an entirety they afforded customary delight, especially in Schumann's exacting serial, Frauenliebe und Leben, soulfully interpreted, while a number of detached songs, including the usual group of spirituals, gave evidence of Miss Anderson's further range of gifts. Franz Rupp ensembled finely at the piano.

Roland Gundry

Roland Gundry, who made his debut five years ago at the age of fifteen, returned to Town Hall on Nov. 7 to present a program consisting of Vivaldi's sonata in A, the Bach Chaconne, Cesar Franck's sonata, and a group of shorter selections. This young artist still remains one of the most talented to grace our concert platforms, His is a warm, sensuous tone; it has amplitude and resonance. His technique is such that there are few problems for him. The Bach Chaconne, unfolded itself cleanly and incisively. Nor is the young artist's interpretative outlook immature. The Franck Sonata was played with real emotion and warmth. In the final group, Gundry traversed the rhythmic and virtuosic intricacies of Paganini, Milhaud, Sarasata, and several other composers with the assurance of a veteran. Eugene Helmer was the capable accompanist. Encores were called for.

Jaroff Don Cossacks

The Don Cossack Chorus, directed by Serge Jaroff, was heard in Carnegie Hall on the evening of Nov. 7. Now in its twentieth year, and having appeared in this country for thirteen seasons, the virtues of this organization are so familiar that little need be repeated concerning them. As usual, the chorus revelled in abrupt dynamic contrasts: swelling fortissimos fading to a scarcely audible quality and then swelling again. The usual color and spirit was in evidence, together with complete unanimity.

Rachmaninoff Returns

A devoted clientele of Rachmaninoff worshippers, crowded Carnegie Hall on the afternoon of Nov. 7, for his piano recital at Carnegie Hall. They were rewarded with his established art musically and pianistically, and in return he was rewarded with their eager acclamations.

Rachmaninoff, who has become a copious transcriber, played his arrangement of three movements from Bach's E

(*Please turn to page* 16)

"A RADIANT SINGER"

Photo by Maurice Seymour

ADA BELLE
FILES
American Contralto

NOW APPEARING IN LEADING ROLES
with
PHILADELPHIA LA SCALA OPERA
In Philadelphia and Baltimore

NEW YORK TIMES:—
"Miss Files proved herself the possessor of a true contralto voice, rich, warm and of a velvety quality. It is a voice of unusual possibilities, backed by plenty of temperament and used with a fund of expressiveness."

UNUSUAL COSTUME RECITALS
of Russian, Spanish and Indian Songs

CONCERT MANAGEMENT RICHARD COPLEY
CHARLES N. DRAKE, *Director*
113 West 57th Street New York City

New York Recitals Show More Volume and Variety

(*Continued from page* 15)

major Partita (for violin alone)—a version that preserves the spirit of the original and yet gives it sonority and embroidered decorativeness agreeable to modern ears. Beethoven's gracious Sonata, Opus 31, No. 2, had just that quality under the treatment of the Russian master. Four Etudes Tableaux from his pen, and Chopin and Liszt numbers closed this wholly elevated and edifying recital by an altogether great artist in his most elevated and inspiring mood.

Elisabeth Schumann's Art

Elisabeth Schumann's matinee recital at Town Hall on Nov. 7 attracted a notable audience, again delighted with this consummate singer's art. The soprano gave an opening group in English, of older works by Croft, Arne and Haydn, sung with virtuosity. She came into her particular province in the later Lieder groups, which were all too short for her admirers. Works of Schubert, Wolf and Strauss each had a section devoted to them. The depth of emotional penetration that marked Mme. Schumann's singing of Strauss' Freundliche Vision was evident in other works. She spun her silvery tones with particular confidence in the latter half of the concert, and there were many delighted "bravas" from listeners. A number of encores were granted. Leo Rosenek, her infallible accompanist, gave of his best.

New Friends of Music in Haydn-Bach

The concert of the New Friends of Music on Nov. 8 held special interest in the performance of two rare Bach works—the Sonata in G and the richer Trio Sonata from The Musical Offering, both for flute, violin and harpsichord, with cello continuo, played respectively by John Wummer, Sascha Jacobsen, Ralph Kirkpatrick, and Marie Roemaet-Rosanoff. This music, of superb intensity and harmonic deftness, was played with devotion. The remainder of the program included two Haydn Quartets, Op. 54, No. 2 and Op. 74, No. 1, played by the Musical Art Quartet with nice animation and polished tone.

Spalding Attracts Large Audience

Carnegie Hall was filled on Nov. 8 for Albert Spalding's only New York recital of the season. Mr. Spalding opened the program with his arrangement of the Corelli Sonata in A major, which both in performance and arrangement showed this sterling artist's musicianship. This was followed by Beethoven's Sonata No. 2.

Works by Saint-Saens-Ysaye, Debussy, and Chabrier-Loeffler were among delights of the evening. Mr. Spalding was extremely successful in imparting to the music all of its inherent flavor and at the same time exercising all the necessary restraint. Other works heard on the program were the Joachim Variations, a sonata-fantasy by Villa-Lobos, interpreted in the authoritative Spalding manner. André Benois provided excellent accompaniment. A cheering audience demanded many extras.

Janet Bush in Town Hall Recital

The American mezzo-soprano, Janet Bush, presented an entirely new program on Nov. 8 in Town Hall. As in previous concerts, Miss Bush displayed a lovely mezzo voice which lends itself well to Lieder singing. The voice is large and well-placed and intelligent musicianship is in evidence throughout the program. There were works by Handel, Bach, Brahms, Wolf and a group of British and American songs. Arpad Sandor played admirable accompaniments.

Pianists and Singers Heard

Among the pianists heard during the last fortnight was Leon Kushner, who made his debut in Town Hall on November 8, playing works by Bach, Mozart, Prokofieff, Franck, Ravel and Chopin. He revealed a well-schooled talent that as yet is a little undeveloped; there was spirit in his performances but not too much subtlety, and the young artist's tone was often forced. Similar characteristics were noticed in Raymond Young's recital at the New York Times Hall on Nov. 10. His presentations included a sonata by Galuppi, the Bach-Liszt Fantasie and Fugue in G minor, Beethoven's Sonata Op. 31, No. 3, Schumann's Fassingsschwank, and a miscellaneous group.

Joseph Battista was heard on Nov. 15. This young artist is the winner of the Guiomar Novaes Award, and played under its auspices. He showed an excellent technique. Seemingly he has a penchant for variations, for not less than three sets were programmed: Rameau's Air and Variations, Beethoven's on God Save the King, and a number of the Brahms-Paganini Variations.

Singers were prominently featured in the schedule of events. On Nov. 8, Edith Lehnert, accompanied by Elmer Zoller, presented a program consisting of groups of Italian, French, German and English songs. The quality of her voice essentially was good, but she had difficulties in producing some of the high notes, and her diction was often unintelligible.

Maria Maximovitch, on Nov. 9, had the novel idea of presenting songs of Suleika—about whom Schubert, Schumann, Mendelssohn and Wolf wrote Lieder. Miss Maximovitch sang with her usual artistry and distinction. Gibner King was her accompanist. A joint recital was offered on Nov. 10 at the Barbizon Plaza by Marvel Skeels, contralto, and Marcella Conforto, violinist. Harold Bogin was the accompanist. Miss Skeels sang music by Schubert, Schumann, Brahms, Donizetti, and several others, while Miss Conforto played the D minor Sonata by Brahms and selections by Bach, Paganini, Bloch and others. Adequate technique and music sensibility were displayed by the artists.

The attractive young soprano, Carolyn Aundrey, was the soloist for the Plaza Tuesday Evening Musicals on Nov. 10. Miss Aundrey closed her program with a group of Czecho-Slovakian Folk Songs dressed in native costume. Herbert Winkler was the accompanist. Another soprano, Sylvia Streetor, accompanied by Irene Gruenberg, presented a varied program at Steinway Concert Hall on Nov. 13. Two Negro singers, Gracita Faulkner, soprano, and Frederic Thomas, baritone, appeared in Carnegie Chamber Music Hall on Nov. 16. Miss Faulkner, who made her debut in the afternoon, displayed a small voice of appealing quality and a sensitive musical approach. In the evening, Mr. Thomas, a soloist at St. Mark's Methodist Church, also revealed fine musicianship and a beautiful Natural voice. Violet Saunders accompanied the former and Alzonia L. Bryant the latter.

LAURITZ MELCHIOR,

heroic tenor of the Metropolitan, and his wife return to New York after a six months' tour of Central and South America. The singer filled 30 engagements within two months, 10 of which were opera performances at the Teatro Colon in Buenos Aires. In addition to his committments at the Metropolitan Opera this season, Melchior is scheduled for twenty concerts, starting in Philadelphia on Nov. 5. He also will make appearances at various army camps and service organizations.

METROPOLITAN MUSICAL BUREAU, INC.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Among 1942-43 Attractions are:

BACCALONI
WORLD-FAMOUS BASSO BUFFO
METROPOLITAN OPERA ASSOCIATION
and
Supporting Company
in
3 scenes from 3 operas
with scenery and costumes

BALLET RUSSE de MONTE CARLO
A National Institution

GEN. PLATOFF — RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

PAUL DRAPER and LARRY ADLER
in joint concert

RUDOLF FIRKUSNY
CZECH PIANIST

ENYA GONZALEZ
PHILIPPINE SOPRANO

JOSEF HOFMANN
Available January to April 1943
Steinway Piano Used

LOTTE LEHMANN
World Famous Soprano — Concert Recitalist
Metropolitan Opera Association

MELCHIOR
HEROIC TENOR—METROPOLITAN OPERA

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Steinway Pianos Used

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Includes for Season 1942-1943

MAURICE ABRAVANEL
CONDUCTOR

HERMAN ADLER
CONDUCTOR

BARTLETT and ROBERTSON
DUO-PIANISTS

Jerzy Bojanowski
CONDUCTOR

Ivan Boutnikoff
CONDUCTOR

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals

Zino Francescatti
VIOLINIST

ANNA KASKAS
CONTRALTO — METROPOLITAN OPERA

Gregor Piatigorsky
"The greatest cellist of our day."
—Serge Koussevitsky

RISË STEVENS
MEZZO-SOPRANO

GEORGE SZELL
CONDUCTOR

As Notables of Music World Return

Eddie Katz Heard

A promising young violinist, Eddie Katz, made his Town Hall debut on Nov. 9. His program consisted of the Strauss Sonata in E flat, Miaskovsky's D minor concerto, Saint-Saens' Havanaise and shorter works. Mr. Katz has the technique of a veteran, an excellent tone and is already a colorful interpreter. Especially in the Miaskovsky work, the young artist revealed a distinct flair for the playing of Slavonic composers. Maurice Nadelle was the competent accompanist.

Mary Becker Bows

A superior debut was made by the young American violinist Mary Becker, in Town Hall on Nov. 10. Her performances of Vivaldi's A minor Concerto and Tchaikovsky's old standby had sweep, assurance, and musicianship. She has plenty of technique; imagination, a fine feeling for dynamic values, and she made the transition from Tschaikowsky to the Poeme by Chausson with consideration for the stylistic difference between the two. The concluding portion of the recital was devoted to short encore pieces by Cassado, Boulanger, Prokofieff-Heifetz and Szymanowski. Splendid support was contributed by Gregory Ashman at the piano.

Ernest Hutcheson's Recital

A typical recital was presented by Ernest Hutcheson on Nov. 12. It consisted of three selections—Beethoven's Sonata in E flat, Op. 31, Schumann's great Fantasy in C, and Chopin's equally great B minor Sonata. It was a typical program in that Dr. Hutcheson chose a few works and proceed to play them with sincerity and strength. Hutcheson is not the exciting type of virtuoso, and is more of a classicist in his piano playing than nearly any other pianist performing today. In an age which stresses color and brilliance he continues along his quiet, sober way. All aspects of his artistry are planned and controlled. He uses the pedal as little as possible, and one will look in vain for prodigious display. Yet Dr. Hutcheson is a fine executant, and his readings are authoritative both technically and musically. In short, his is eminently satisfying piano playing. The audience thought so also.

Kurt Appelbaum Opens Series

The first of a series of three concerts devoted to Beethoven piano sonatas was offered in Town Hall on Nov. 14 by Kurt Appelbaum, who presented those in E major, F minor (Appassionata), F sharp, and C minor, Op. 111. Mr. Appelbaum played with intelligence. His technique is not too ample, but his understanding of the quality of the music was always in evidence, and was especially noticeable in the slower movements and in those sections where not too great a strain was thrown upon the pianist's technical resources.

Cleora Wood in Vocal List

An unusually interesting song recital was heard in Town Hall on Nov. 15, when Cleora Wood presented three rare songs by Literes, Bassa and Laserna, early Spanish composers. The Madchenlieder by Brahms, a Fauré group, songs by Fernandez, Ginastera, Hutchinson, Chanler and Taylor, and groups by Wolf and Mahler. Miss Wood did justice to all. She is primarily an interpretative artist; her voice generally is adequate to all demands she puts on it. She sings with emotion, and one senses that the music really means something to her. From the very first selections she had the audience at her command, and was recalled time and again. George Reeves was the admirable accompanist.

Kurenko Gives Russian Benefit

Maria Kurenko, Russian soprano, was heard in Town Hall on Nov. 13 under the auspices of the American Russian Committee for Medical Aid to the U. S. S. R. Her program included an aria from Rossini's Semiramide, fluently sung, groups of French songs, of which Castelnuovo-Tedesco's Cadix was a new item, and works in Russian, including a number of works labelled "first performance." Mme. Kurenko showed maturity of style and vocal quality of charm. Her treatment of lighter lyrics by Hahn, Szulo, Saint-Saens and others was particularly beguiling. Ivan Basilevsky was the accompanist. The audience was demonstrative.

Chamber Music De Luxe

The New Friends of Music (who also include many old friends of music) devoted its Sunday matinée of Nov. 15, in Town Hall to performances by the Budapest Quartet, assisted by singing soloists. The program consisted of Schumann's quartet, opus 41, No. 1, Haydn's quartet, opus 33, No. 2, and four vocal quartets by Haydn, Der Greis, Aus dem Danklied zu Gott, Abendlied zu Gott and Die Beredsamkeit.

Ensemble playing de luxe is the proper term for the contributions from the Budapest four. Superb musicianship, exquisite tone and balance, and masterful technic distinguished everything they did. The unfamiliar Haydn songs were a delight most artistically sounded and unified by Margaret Daum, soprano; Martha Lipton, contralto; Earl Rogers, tenor; Edward Constantin, basso, Konrad Wolff officiated admirably at the piano. Incidentally, this was the 100th New York concert of the New Friends of Music.

Marjory Hess in N. Y. Bow

Marjory Hess, a personable soprano, exhibited excellent training, clear diction and intelligent interpretative pow-

MARJORY HESS

J. Abresch Photo

ers, when she made her debut in Town Hall, Nov. 15. The program was of extensive scope including a Schubert group, French numbers, several songs by R. Strauss, and two attractive new songs by Erno Balogh—Waiting, and If I Was Only You, My Dad.

Miss Hess is one of those fortunate singers with a naturally well-focused, lyric voice. Some of the more serious songs could have been interpreted in a more telling fashion, but in material of lesser depth, however, Miss Hess displayed characteristics that made her performances a pleasurable experience. Sanford Schlussel was the accompanist.

Heifetz Weaves His Spells

With no diminution of mastery, Heifetz and his violin wove their familiar spells at Carnegie Hall on Nov 17, when he gave his first New York recital of the season. His American premiere was made on the same platform just twenty-five years ago. Heifetz chose an interesting program, with the fifth Concerto by Vieuxtemps as a rare feature. The romantic nature of the music had a responsive interpreter, and its technical difficulties were tossed off with consummate ease. Brahms' A major Sonata was beautifully played with Emanuel Bay; alone, Heifetz did Bach's G minor Sonata, authoritatively phrased and especially voluminous in tone.

Heifetz, a diligent and understanding transcriber, opened the evening with a delightful little Suite of three pieces which he re-arranged from original piano morceaux by Scarlatti. The rest of the program was made up of short numbers. Of course an imperatively demanded array of encores followed the scheduled list.

Carlotta Franzel's Recital

Carlotta Franzel, young Negro coloratura soprano, gave her first Town Hall recital on Nov. 17, with Frank La Forge, her teacher, at the piano. In Bach works in English, arias by Haydn, Brahms Lieder and Mozart's Mia speranza adorata, the graceful young singer was heard with increased effect as the recital proceeded. Some of her best singing was done in the Mozart air at the close, but she had early revealed a sweet and agile voice, emotional feeling, and musicality. Miss Franzel promises to grow as an artist, as she has a personal quality and some excellent training. Mr. La Forge accompanied with veteran skill.

Eastman School Little Symphony Opens Concert Season

The Eastman School Little Symphony Orchestra, Frederick Fennell conductor, gave a concert at Hobart and William Smith Colleges in Geneva, N. Y., Nov. 17 and will play at Wells College, Aurora, N. Y., later this season.

Heard frequently last year over the Columbia Broadcasting System in the series Milestones in the History of Music, this orchestra again will be featured in the regular Friday afternoon broadcasts from the Eastman School of Music. The Little Symphony also presents a series of educational concerts in Kilbourn Hall and is heard annually in the American Festival of Music.

75th ANNIVERSARY

PEABODY CONSERVATORY
Reginald Stewart
DIRECTOR
BALTIMORE, MD.

2nd TERM BEGINS FEB. 1st.

Musical Education from beginning to completion in all branches

Tuition according to Grade and Study

PREPARATORY DEPARTMENT
21 E. Mt. Vernon Place
Virginia Blackhead, Supt.

Arrangements for admission now being made. New pupils received.

CHICAGO: Opera Season Has Stirring Inaugural

By RENÉ DEVRIES

CHICAGO.—Despite several unavoidable last-minute changes in the repertory, capacity audiences filled the Civic Opera House during the opening week of the Chicago Opera's thirty-second season. Due to the continued illness of Lily Pons, Lakme had to be replaced by Aida at the gala opening and by Carmen at the initial Saturday matinee.

Another hurried change had to be made at the first of the subscription series, when in order to allow Josephine Antoine to fulfill a radio broadcast, a ballet divertissement preceded the performance of Rigoletto. Ruth Page and her associates kept the public entertained until nine o'clock, when the curtain rose on the first act of one of Verdi's masterpieces.

Jan Kiepura's entrance was greeted with rapturous applause and the Pole had come back in best vocal estate. John Charles Thomas' Rigoletto gave added reason for enthusiasm. The belated Josephine Antoine created a stir by her beautiful performance of Gilda. Nicola Moscona, making his first bow here, voiced nobly the phrases of Sparafucile and his stentorian low F was rewarded by thunderous applause. The master hand of Carlo Peroni dominated pit and stage.

Lily Pons fans were again disappointed when the diva was unable to appear on Wednesday as Lucia, but Josephine Tuminia filled the breech so well as to satisfy all. James Melton and Richard Bonelli shared equally in the honors of the night. Giuseppe Cavadore gave distinction to the role of the suitor; likewise Virgilio Lazzari to that of Raymond. Pietro Cimara was quickly recognized as a well-routined conductor.

Martha à la Hollywood

Martha in its Hollywoodized version with an all-American cast and sung in English greatly pleased teachers and students at the first of the Board of Education Friday night series. The principal roles fell to the lot of Josephine Antoine, Coe Glade, James Melton and Douglas Beattie, all of whom pronounced the English words clearly. Bojanowski kept the orchestra under restraint to permit the dialogue full play, but now and then his vigorous and elastic beat made the lovely melodies sound more beautiful and fresher.

Dorothy Kirsten as Micaela ran away with first honors in the substituted unrehearsed performance of Carmen that had its good and poor points.

The most enjoyable presentation of the week was reserved for Saturday night when Gounod's Faust received a memorable performance with Richard Crooks in the title role, Licia Albanese as Marguerite, Nicola Moscona as Mephisto and John Charles Thomas making his first bow here as Valentin. Since the days of Lucien Muratore no tenor has been more convincing in action and vocal splendor than Crooks on this occasion. Miss Albanese rose to new heights with matchless vocalism and poetic demeanor. Moscona's Mephisto is traditionally correct and vocally excellent. Even though Thomas omitted a few G's in Valentin's aria, he lent nobility of voice and manner to the part. In his first appearance at the conductor's desk here Fausto Cleva registered 100 per cent, making it apparent that he is well versed in his craft, directing a well balanced performance that presaged well for his future assignments.

Chicago Symphony Honors Stock's Memory

The Chicago Symphony's three concerts of the week of Dr. Frederick Stock's birthday (November 11) were dedicated to his memory. The music, the reverential manner it was played as well as the setting of the stage made the ceremonial an impressive tribute to one who has contributed so much to the cultural life of Chicago. The program listed the Stock transcription of the Bach Passacaglia and Fugue in C minor, his Symphonic Variations and Strauss' tone poem, A Hero's Life, all listened to in silence by a respectful and mournful audience.

Sidney Foster, young American pianist, the first soloist of the season, is no stranger here, having made his debut with the Illinois Symphony Orchestra last year. He was unfortunate, however, in his choice of solo, the Chopin E minor Concerto since it requires much poetic insight and the interpreter shone only as a technician. Hans Lange had difficulty in following the pianist when he had a lapse of memory but managed to bring the performance to a satisfactory ending. Lange is a program maker of fine discernment and did the unusual by beginning the third concert with a symphony —Mozart's D major.

Malko Directs Woman's Symphony

The Haydn Surprise Symphony held the spotlight at the Woman's Symphony's second concert at Orchestra Hall. Nicolai Malko guided the women players so that the little jewel of a symphony assumed its proper setting in a facet of many hues. The entire program was played in a manner that reflected new glory upon the conductor and his feminine ensemble.

Richard DeYoung for Chicago Musical College

CHICAGO.—The Chicago Musical College has engaged the noted voice instructor, Richard DeYoung, as a guest member of its voice faculty. Mr. DeYoung has maintained his own studio in Chicago for many years, from which have come many outstanding vocalists in oratorio, opera and concert. His appointment to the faculty of the Chicago Musical College will give his students the opportunity to earn college credits, while continuing their voice study with him either at the College or in his own studio, which he will retain for the present.

RICHARD DE YOUNG

BERARDINELLI
VOCAL TEACHER
Operatic Baritone Conductor
Voices { *Cultivated* *Corrected* *Criticized*
Opera Performances Staged for Students and Professionals
FINE ARTS BUILDING
410 S. Michigan Ave.
Chicago
Room 621
Phone Web. 7997 Res. Hay. 5185

ANNA FITZU
TEACHER of Monna Bradford, Shirley Dickinson, Richard Gordon, William Tabbert, Valerie Glowacki, Paula Knight, Ruth Dennen, Violette Wilkey. (Members of the Chicago Opera Company, Season 1942.)
Studio: St. Clair Hotel, Chicago, Ill. Phone: Superior 4660

MONNA VAN
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Bldg., Chicago

GLADYS WELGE
Conductor
Oak Park-River Forest Symphony Orchestra
1040 N. Humphrey Ave., Oak Park, Ill.

MARION SCHROEDER
SOPRANO
RADIO—CONCERT—ORATORIO
Mgt.: Frances Green Tornov
300 Fine Arts Bldg., Chicago, Ill.

RUDOLPH **GANZ**
Booking 1942-43
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

RICHARD DE YOUNG
— TEACHER OF SINGING —
• Specializing in Voice Production
• Coaching Standard and Opera Repertoire
• Classes in Solfège • Languages
721 North Michigan Avenue Chicago, Ill.

COSMOPOLITAN SCHOOL of MUSIC
Shirley M. K. Gandell, *President*
Rossetter Cole, *Dean*
INSTRUCTION IN ALL BRANCHES OF MUSIC AND DRAMATIC ART
COURSES LEADING TO DEGREES
For additional information or free catalog
Address: Edwin L. Stephen, Mgr.
306 South Wabash Avenue, Chicago
Telephone: Harrison 4868

ROBERT MACDONALD STUDIOS
A Distinguished Faculty:
Louise St. J. Westervelt, Margery Maxwell, Lola Fletcher, Lillian Price, Howard Preston, Robert Long, Lucie Westen, Gilderoy Scott, Helen Pech, Robert Fitzgerald, Caroline Kohlsaat, Carl Strum, Irene Albrecht, Bernard Helfrich, Lois Weigert, Esther Rich, Jeanette Risler, Evelyn Tannehill, Gilman Chase, Arthur Zack, Louise Trenton, Ruth Ray, Bruce Chase, Hans Muenzer, Florence Trumbull, Martin Le Pardo.
725 Fine Arts Building Webster 2494
Chicago, Ill.

VI MARTENS
VOICE
LECTURE DEMONSTRATIONS
614 Fine Arts Bldg., 410 S. Michigan Ave., Chicago, Ill.

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
St. Clair Hotel, Chicago Superior 4660

HARRIET CASE
ART OF SINGING
1625 Kimball Building, Chicago, Ill.

CARLO PERONI
CONDUCTOR
CHICAGO OPERA CO. 1941 and 1942
Musical Director of SAN CARLO OPERA CO.

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist.....*"Musical Rebel"*
Modern Repertory as Specialty
Booking 1942-1943
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT Tener **SAMPLE**
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI COOK
Dramatic Soprano
CHICAGO OPERA COMPANY
Teacher of Singing
Chicago Musical College
Harr. 6830 Whitehall 8226

MID-WEST METROPOLIS HAS BUSY AUTUMN

nine charges. The harpsichordists, Gavin and Williamson, contributed eighteenth century musical charm with their performance of the Bach C Major Concerto.

Patricia Travers Impresses in Recital

To have gained a following when but fourteen years old indicates the indelible impression Patricia Travers created at the time of her debut here three years ago. The child played a recital before an audience of unusual size in Orchestra Hall and rewarded her followers by admirable execution of a very ambitious and taxing program.

History and Enjoyment of Music Series Opens

Due to travelling conditions, the Philadelphia Symphony Orchestra had to cancel its engagement to open the History and Enjoyment of Music Series at the Civic Opera House and our own orchestra brilliantly fulfilled the date. Hans Lange directed his forces superbly in the Bach St. Anne Prelude and Fugue and Rachmaninoff's Second symphony. Robert Casadesus' account of the Liszt A major piano concerto was stupendous in vitality, velocity and orchestral effects.

Kreisler Draws Throng

Over 4,500 packed the Civic Opera House for Fritz Kreisler's violin recital, the second attraction of the series. To establish a record of attendance during war times is in itself an enviable achievement, but Kreisler did more—he held the crowd in the hollow of his hand throughout a lengthy program.

Heniot Levy's Students in Recital

Heniot Levy's pupils had the honor of inaugurating the new recital hall and the fall series of students recitals at the American Conservatory recently. Those of professional stature who appeared were Marion Marquart, 12 years old, who played the Weber Concertueck with remarkable accuracy and expression; Irene Levy, presenting compositions by Bach, Scarlatti and Chopin with fleet fingers and poetic meaning; Beatrice Eppstein performed the Brahms B flat Concerto with masculine power and fine understanding; Katherine Hart, in two pieces by Chopin, showed technical proficience and imaginative insight; Blenda Sterner's performance of the Chopin sonata justified the splendid impression made formerly. These Levy pupils are a credit to their alma mater and to their mentor in particular.

Harold Bauer with Oak Park-River Forest Symphony

Notwithstanding the fact that eleven of its members have gone into the services, the Oak Park-River Forest Symphony Orchestra and its courageous leader, Gladys Welge, launched its eleventh and most ambitious season with no less eminent a soloist than Harold Bauer. Miss Welge has brought the orchestra to a high level and though handicapped somewhat it showed at its opening concert the result of diligent and effective rehearsal. After playing Dvorak's Carneval overture and Mozart's E flat major symphony meritoriously, orchestra and leader lent able accompaniment to the soloist. Bauer's performance of the Schumann A minor Concerto was the usual Bauer classic and brought down the house.

Mme. Herman Devries' Pupils Engaged

The Devries Concert Group appeared at the Max Strauss Centre in a diversified program with Mme. Devries furnishing orchestral accompaniments at the piano. Many of the Devries pupils are singing for the boys in camp nowadays. Virginia Duffy, 12 years old, has been soloist three times on the Sorrowful Novena broadcast. Eleveen Walden has been heard recently in several recitals besides being pianist-organist at the Lutheran Church of Oak Park. 18-year-old Arthur Miller, a sophomore at Northwestern University, has appeared in a number of engagements around Chicago. Mary Kampo, mezzo of the Chicago Opera, has been much in demand since her brilliant success at Grant Park last summer. Nine-year-old Deane Sinkovie sang duets with his mother at the Jugo-Slav semi-annual festival recently.

Robert MacDonald Active as Accompanist

Besides his numerous Chicago appearances Robert Macdonald has assisted as accompanist for Igor Gorin in twelve engagements, Dorothy Kirsten of the Chicago Opera and Frederic Jagel of the Metropolitan Opera, in two concerts each. The popular accompanist and coach is also kept busy in his Fine Arts Building studio.

Monna Van's Operatic Appearances

Monna Van, soprano of the Chicago Opera, has made several appearances with the Columbia Opera Company of New York at the Detroit Institute of Arts, Detroit, Mich., as Santuzza in Cavalleria Rusticana. Her first engagement with the Chicago Opera was on November 16 in Traviata with Jarmila Novotna. The soprano, who has sung many times as soloist with orchestras during the Grant Park summer series, is in her second season with the Columbia Opera.

Harriet Case Student Activities

Bertil Hillner, baritone, who won many honors during his student days under Harriet Case, including a presentation by the Society of American Musicians, is now Corporal Hillner and is director of entertainment at Camp Roberts in California. Corp. Hillner was married to Dorothy Edwards of Glencoe, on November 7 while on furlough in Chicago. Esther Doby, Negro soprano, with Walter Anderson, pianist, filled recent engagements in Vermilion, Yankton and Madison, S. D. Irene Olsen Hardy, soprano, has returned from Indianapolis to accept the direction of music at the Chicago Latin School for Boys. All are students from Harriet Case's busy studio.

A New Role for Elaine De Sellem

Elaine De Sellem, voice teacher and coach of the American Conservatory, has been engaged as voice specialist for the Dyslexia Memorial Institute at Wesley Memorial Hospital. She will act as diagnostitian of voice difficulties and will teach voice and phonetics.

John Sample Student Gives Recital

June Browne, soprano studying with John Sample, gave a joint recital with Norman Klekamp, pianist, recently at Thorne Hall for the Rogers Park Russian War Relief Club, singing songs by Rimsky-Korsakoff, Liebling-Alabieff, Zimbalist and Moussorgsky.

Music at North Park College

CHICAGO.—The second semester of the lecture and music course at North Park College, Chicago, includes a recital on March 2 by Ennio Bolognini, cellist; and on March 23, the College Choir concert, with Billy Steck, solo violinist. On April 13, 14, 15, a music festival will feature the college's festival chorus, orchestra and a cappella choir, assisted by soloists to be announced later. Ebba Sundstrom is conductor of the orchestra. Managing director of the series is Oscar E. Olson.

(*Other Chicago News, Page* 23)

BEVERLY WATTS

Beverly Nelson Watts to Sing with Orchestra

CHICAGO.—Beverly Nelson Watts, soprano of Chicago, recently fulfilled several successful recital engagements in West Virginia, where she appeared before musical clubs in various cities. The young singer has been chosen by the Huntington Symphony Orchestra to appear as soloist early in January under the direction of Conductor H. A. Schoewe. Miss Watts is an outstanding product of the class of Senia Greve and Maria Hussa in Chicago.

SEVENTY-SIXTH YEAR

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Member of the North Central Association of Colleges and Secondary Schools; Institutional member of the National Association of Schools of Music.

A Professional school of music conferring accredited Bachelor and Master of Music Degrees with major in Piano, Voice, Violin, 'Cello, Organ, Orchestral Instruments, Musicology, Music Education, or Composition.

FACULTY OF INTERNATIONALLY AND NATIONALLY FAMOUS ARTIST TEACHERS.

Student aid available to a number of deserving students.

Second Semester Opens Feb. 1; Catalog Free

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

HAENSEL & JONES

ANDRÉ MERTENS HORACE J. PARMELEE

Division COLUMBIA CONCERTS, Inc.

113 West 57th St., New York

Include under their Management

CROOKS

BAUM

CARTER

CASTAGNA

CORDON

DILLING

MORLEY & GEARHART

NOVAES

STEBER

STEN

TEMIANKA

TRAVERS

VARNAY

WATSON

BUY WAR BONDS AND STAMPS

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880
Music Periodicals Corporation
119 West 57th Street New York
Telephones: CIrcle 7-4500-1-2-3-4-5-6
Cable Address: Musicurier

ALFRED HUMAN
President and Managing Editor

LEONARD LIEBLING, *Editor* — GRACE NYLEN, *Treasurer*

MRS. ALVIN L. SCHMOEGER, *Vice President*

René Devries, Chicago; *Irving Schwerké*, Boston; *Russell Kerr, Dr. Harold A. Strickland*, *Associate Editors*

Margaret Walters, Mary Manning, Rosalyn Krokover, Dorothy Bersin, Representatives

HAROLD STURMER, C.P.A., *Secretary* — GEORGE HEILMAN, *Production Manager*

Chicago and Middle West Headquarters.
René Devries, in charge; Jeannette Cox, 220 S. Michigan Ave., Chicago. Phone Harrison, 6110.

Hollywood Bureau.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

Canadian Representative:
Joseph A. Whitmore, Terminal Bldg., Toronto, Ont., Canada.

Buenos Aires: Jorge M. White, Paraguay 1207
Mexico City: Verna Carleton Millan, Avenida Vera Cruz 69
Havana: Hubert De Blanck, 213 Avenida Simon Bolivar
European Offices: Closed for the duration of the war.
London, England: Hugh Liversidge, British Representative, c/o American Embassy.
Australia: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, S. Australia.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York December 1, 1942 No. 3061

Answering the Axis with Song

To illustrate the importance placed by the Axis enemy on music as a propaganda force, General Manager Edward Johnson quoted German broadcast dispatches at the New York luncheon of the Liberty District of the National Federation of Music Clubs.

The German propagandists told the Nazi public, said Mr. Johnson, that the Metropolitan had been closed. Only recently the "master race" spokesman on the radio stated positively that the Metropolitan would not open this season because of "terrible conditions" in this country.

In answer to the Nazi-Fascist barbarians, not only has the Metropolitan opened as usual, but the opening performance was marked by a great outburst of patriotic fervor for the cause of the Allied Nations, including the Fighting French.

We can further report, in case Axis spies overlooked this point, that a number of Italians in the audience joined fervently in the great French battle hymn which has always terrified oppressors.

• • •

Status of Our Symphony Orchestras

One of the significant features emphasized in the reports of the Nation's symphony orchestras compiled by the *Musical Courier* for this and the following issues, is the integration of our orchestras in war duties. At this time the extent of this work cannot be fully appraised; suffice it to say that the orchestras are providing music for service men, advancing the sale of War Bonds and War Stamps, in addition to supplementary series of concerts to meet the amazing demand for good music, and a general recasting of programs to suit the needs of a new musical public.

All these efforts cost money, and the American symphony orchestras, conceded to be superlative in technical qualities, and in the ability to maintain excellent seasons, have been naturally hard put to find the means.

Even the patrician of our symphonies, like our Metropolitan Opera, Boston's sacrosanct ensemble, now unionized for the first time in history, has been obliged to thrust out its hand—and with excellent fiscal response—we are delighted to report. Obviously the conception of the symphony orchestra as a private yacht, supported wholly by one or more benevolent but demanding patrons, is now virtually extinct.

•

Thanks to the years of pioneering of these orchestras, made possible by the vanishing philanthropic donor, and to the more recent development of symphonic music via radio, we now possess an orchestral audience numbering millions, in contrast to the few thousand listeners of former generations.

But the orchestra is necessarily an expensive institution and normally faces a sizable deficit at the end of each season. Under the right circumstances this deficit should be shared by the municipality or state which the symphony serves.

Yet only two cities (Baltimore and San Francisco, as already described in these pages) have made legislative provision to meet some of the cost of music. The civic value of symphonic music is as tangible as the worth of the public library, the art museum and the other tools of enlightened government. We think the present crisis will drive this fact deeply into the democratic mind. Until broader support is secured for the worthy local orchestra our communities must depend on the subscriber and the devoted men and women who sense the vital need of this inspirational and socializing force.

•

One of the means of achieving wider recognition for the orchestra, is to appoint more catholic members of the board of directors, preferably one or more persons who possess a practicable grasp of the musical needs of the group. As pointed out in an article elsewhere, several orchestras have adopted this principle.

The present-day orchestra must be woven into the social, civic and artistic fabric of the community: the conductor, if he is really worth his salt, must be heeded and consequently should find sympathetic collaboration as well as budgetary guidance from his board and management.

This gradual democratization of our orchestras need not be feared: only the actual absorption of the orchestra into the communal body can stabilize the future of the organization.

Another healthful result of this process, we believe, will be the further Americanization of our leadership. The public, as well as knowing musicians, have been distrustful of the methods followed in selecting some conductors. Any hokey-pokey in the choosing of conductors damages the reputation of the orchestra, and in time may alienate needed local civic support. It is not necessary to cite several appointments during recent years, unfortunate alike for conductors and communities.

•

Summed up, our orchestras are performing an invaluable service for the community and therefore for the country. Only about a dozen have temporarily suspended activities. But we cannot minimize the importance of even these few derelictions. The cities and towns affected will be poorer for the lack of these disbanded ensembles and may be stimulated to renewed efforts for re-creating more durable orchestras in the future.

Detroit stands out conspicuously as the great city which has failed to support an orchestra. But Detroit need not be condemned offhand; there were inner reasons for the disbandment.

The heartening point is that another Detroit Symphony may yet be re-organized, this time under new auspices, to refute the notion that the din of the machine has permanently silenced symphonic art.

• • •

Opera Prices and the Passing of Tails

It seemed a bit extraordinary for the Metropolitan Opera to decrease its range of admission prices this season, but it turns out that the management has shown perspicacity in thus reducing the price. Treasurer Earle R. Lewis reported after the initial week that the $6.05 top price for non-subscription seats, instead of the former $7.70, has apparently been successful in attracting larger attendance. The possible income may be lowered about 12%, but the management estimates that 90% of capacity attendance at the reduced admission will be better than 75% of capacity at the former rate.

Another war development is the virtual disappearance of formal male attire at the opera. As during World War No. 1, tailcoats seem to be out for the duration. An easy informality of ordinary dinner dress is now possible in society's formidable stronghold with the tacit understanding that the wearing of such casual customs will not inveigh against the social prestige of the casually-dressed gentleman. Presumably this wartime custom will be welcomed particularly by the out-of-towners in these days of curtailed automobile travel. The women, too, may suffer like "rigors" in our opera houses and concert halls this season. The jeweled tiara and sable set will perform a far more patriotic service—buying war bonds and helping worthy local causes.

Musical Memories
From the Musical Courier's Files

FRIEDA HEMPEL

sang the Marschallin in the first American performance of Strauss' Der Rosenkavalier at the Metropolitan Opera in 1913.

VARIATIONS

By Leonard Liebling

The First Time I Saw Paris—Musically! I remember the bearded Debussy and Saint-Saëns, and heard them too, Debussy on the piano, Saint-Saëns on the organ. I remember Mary Garden making her first appearances in Louise, a vision of youth and beauty. I remember Massenet at the races, with Sybil Sanderson, our own cantatrice from California, for whom he wrote several of his operas. I remember seeing Tschaikowsky lunching at the Café de la Paix. I remember the Père-Lachaise cemetery, with the tombs of Fauré, Patti, Chopin, (I was young enough to weep there) Auber, Bellini, Boieldieu, Grétry, Bizet, Planquette, etc. I remember going to the organ loft of St. Clothilde where Franck used to sit, and then visiting his grave at the Montparnasse Cemetery. (Now Saint-Saëns lies there too. Debussy is buried just back of the Trocadero, in the Passy section of Paris).

I remember lunching in St. Germain, and afterward gazing reverentially at the house where Bizet wrote Carmen. I remember the marvelous musical libraries and museums at the Grand Opéra and the Conservatoire. I remember the orchestral concerts at Chevillard and Lamoureux with their poorly disciplined orchestras, whose members used to rush from the platform the moment intermission came and often bumped into the conductor as he was taking his bows. I remember the audiences at instrumental recitals, their loud conversation during the music, and their admiring "bravos" and handclapping after every particularly brilliant run or passage of the performer.

I remember visiting the rooms where Chopin and Meyerbeer died, the former at Place Vendôme, the latter just off the Champs Elysées at Rond Point. I remember the small, stuffy recital halls, and the small deadhead audiences, for Parisians always expected free tickets to hear solo performers. I remember the unvarying repertoire of stock works at the Grand Opéra. I remember the Opéra Comique, where on crowded nights the fee-taking ushers would place a chair for you well down the middle aisle. I remember how Parisians hated Brahms' music and barely tolerated Schumann. I remember the sensation created by Sousa and his band, and the interview in which he was asked to compare them with the Garde Republicaine players and he said "They wear prettier uniforms than my men." I remember Loie Fuller and her Fire Dance with the Loin du Bal music. I remember Francois Planté, the venerable pianist, telling Godowsky "If I were twenty years younger and had three hands, I would try to play your arrangements of the Chopin Etudes."

I remember Melba's matchlessly golden voice as Ophélia in Thomas' Hamlet, and the loveliness of Emma Eames as Juliette to Jean de Reszke's Romeo. I remember Eames' complaint that she was hampered at the Opéra because of Massenet's interest in Sybil Sanderson. I remember the elder Marchesi and the martinet way she presided at her vocal classes. When a pupil sang badly at a lesson, the sarcastic teacher would yell, "Perfect, perfect—for Bouhy, but not for me." Bouhy was a rival teacher at the time. I remember Taffanel, the great flutist, who also conducted at the Opéra and led the Conservatoire concerts. I remember Delma-Heide, then Paris representative of the Musical Courier, pointing out the Montmartre house where Berlioz lived during his unhappy marriage with Henrietta Smithson.

I remember the streets named after famous statesmen, rulers, soldiers, saints, actors, scientists, architects, writers, painters, poets, playwrights and musicians—Auber, Meyerbeer, Boieldieu, Adam, Massenet, Weber, Verdi, Halévy, Franck, Méhul, Delibes, Gounod, Berlioz, Rameau, Grétry, Cimarosa, Mozart, Beethoven, Cherubini, Bellini, Herold, etc. I remember my pious trip to the church where several generations of Couperins played the organ which was still preserved.

I remember—but enough just now of memories and tattling. I feel like garrulous Gurnemanz in Parsifal—only older.

* * *

New York, October 29, 1942.

Dear Variations:

This may be of interest to you. Side by side in last Sunday's New York Times (October 25th) there were two advertisements concerning the Mozart Sonatas: one, by the New York Band Instrument Company, offered the records (imported) of six Mozart violin Sonatas costing $30.80; next to this was a concert ad announcing the coming complete Mozart Sonata Series to be played by Joseph Szigeti and Andor Foldes—all eighteen Mozart Sonatas, at a price of $5.50 for the best seats.

There might be several points to be made with respect to the advertisements—first, there is a public for the Mozart works (contrary to some popular opinion); second, I thought you might have a word to say about the value of the recordings as compared with the live performances, etc.

Sincerely,
HERBERT BARRETT.

* * *

The contrasted advertisements are interesting but do not suggest any striking lesson from which to draw new conclusions. Records are one thing, concerts another. Each have their own values.

Mozart never has lost his hold on music-lovers here. In addition to the Szigeti-Foldes concerts there is also the Clarence Adler series of the Piano Concerts, the Symphonies and Quartets will be heard, and the Metropolitan Opera announces for its 1942-43 repertoire, Don Giovanni, Marriage of Figaro and The Magic Flute. There surely is a public for the Mozart works.

* * *

Thanks be, war does not ration music. The orchestral and operatic season is on in full capacity, recitals and ensemble concerts are numerous, and reports from teachers' studios, conservatories, music publishers, and the radio and phonograph fields, indicate a far wider activity than was expected a few months ago when the war clouds loomed darkest over our land. Polyhymnia and Euterpe make their most melodious bows to Hades Hitler and Mars Mussolini.

* * *

A new high in music reviewing is achieved by the critic in the Los Angeles Herald Express. He says, in part, about a recent performance there of Shostakovich's Seventh (under Stokowski):

The first movement opens daringly channeled in melodic line and wavingly relieved in cliff and reef, fairly hurtling over unusual intervals of sound. A funeral song lifts away from the woeful bassoon to the brilliant violins, climbing over percussions and merging into extraordinary instrumental mobilizations.

* * *

Dean Harold L. Butler, musical head of Syracuse University, recalls when the Syracuse Telegram ("now happily defunct," he says) sent its sports writer to review the recital of one of the University faculty. This enthusiastic burst resulted: "Miss ——, who is a Junoesque-appearing young woman, was dressed in a black Spanish bolero jacket which glistened and gleamed under her undulated heavings as she reached her well sustained vocal altitudes."

* * *

"You have several times pointed out how the better class of musicians are trying to popularize themselves with the masses by stepping out of their usual exalted (self-elected) roles," is the remark of J. P. E., whose letter continues as follows: "There is Spalding, for instance, playing his violin, true enough, on the Coca Cola radio program, but also doing the announcing and melting his voice into unctuous tones intended to suggest the soothing pleasures of drinking C.C., as described by the commercial plugger of the occasion. The program, as you know, is called 'The Pause That Refreshes.' Then comes Toscanini conducting Gershwin's Rhapsody in Blue, and making records of a number of that composer's works. Lastly we read the news that Iturbi, who has already been on the air with Bing Crosby (playing Kitten on the Keys, etc.) now is in Hollywood, rehearsing a star role in a film called Private Miss Jones. Are more proofs necessary of the growing relationship between Broadway and musical Belgravia?"

* * *

Well, one further piece of evidence is Duke Ellington's scheduled concert at Carnegie Hall (January 23). Now for a Rachmaninoff recital at El Morocco or a Beethoven evening at the Stork Club.

* * *

E. F. T., in war mood, suggests: "Now that scrap is being collected, why not contribute the tin and brass in some of the modern compositions? And with rationing in order, shall we soon have to do without Schubert's The Trout, Haydn's Ox Minuet, Chopsticks, Roast Beef of Old England, Turkey in the Straw, Shortnin' Bread, Tea for Two, and the Coffee Cantata?"

* * *

In the previous installment of Variations, I wrote this: "The original music quiz was invented by Wagner when Wotan and Mime project those questions at each other in Götterdämmerung. It will be remembered that Mime failed on the final $64 dollar one."

Is that so? Well, what will be remembered by anyone with even half knowledge of the Ring Cycle, is that Wotan and Mime did their question-projecting not in Götterdämmerung, but in Siegfried. Mail after mail brought me letters and postcards corrective, contemptuous, derisive, gleeful, supercilious, snarling, ironical, triumphant.

I bow my befuddled head in shame. It was one of those things, that's all, and I have no excuses.

Of course I tried to get consolation by berating the staff for not seeing the error in the proofs and righting it. I got these answers:

Kerr: "I thought you were joking."

Strickland: "I've always believed that the episode belongs logically in Götterdämmerung."

Human: "It bears out my belief that you don't know as much about Wagner as you say you do."

Nylen: "I thought you knew what you were doing."

Walters: "Ha, ha, ha."

Manning: "I haven't dared face any of our Wagner singer clients."

Krokover: "Even my friends in the ballet world know better."

Office Boy: "That Wagner stuff is nuts anyway."

* * *

"Night-blooming music at the supper places is looking up," bulletins P. L.; "for Haye and Naldi, at the Versailles Restaurant, do their excellent dancing to Beethoven's Moonlight Sonata and Debussy's Claire de Lune."

* * *

Abra—"Why is the crowd gaping at that man?"

Cadabra—"He's the only conductor who hasn't programmed Shostakovich's Seventh Symphony, and doesn't intend to."

* * *

Vivat Opera!

Make Singing A Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9681

V. BACEVICIUS
PIANIST—COMPOSER
Classes in Piano and Composition
115 Waverly Place, N. Y. C. GRamercy 5-8788

ALBERT COATES
COMPOSER and CONDUCTOR
Suite 701, 119 West 57th Street,
New York City

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N.Y.C.

LILY DJANEL
LEADING SOPRANO
METROPOLITAN OPERA ASSOCIATION

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular.

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 113 West 57th St., N. Y. C.

MARIAN CORYELL
TEACHER OF PIANO
Carnegie Hall, New York City
Circle 7-4596

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. WIckersham 2-8694

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF
VOICE EMISSION
Write: Suite 703, 119 West 57th St., New York

ARTURO VITA
voice placement
opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
171 West 57th St., N. Y. C. CI. 6-0565

PAMELA WOOD
LYRIC SOPRANO
Opera and Concert
7 Park Ave., New York City MU. 5-6997

BLANCHE WARD
SOPRANO
Sincere, Sound, Voice Training
1214 Carnegie Hall, N. Y. C. Circle 6-3794

JAN KIEPURA
TENOR
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

JEAN TENNYSON
SOPRANO
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

College of Music
OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

Strictly Personal

The Casadesus family, comprising Gaby and Robert, pianists, and their two sons and baby daughter, are looking forward to Christmas this year. Of course Santa Claus is expected to appear, but another visitor is awaited with keen anticipation at the old stone house in Princeton, N. J., where they live. Last year, the pianists were on tour at Christmas-time, but this year they will be home.

The house, formerly a tavern in the days of the Revolutionary War, is reported "haunted." It seems, according to tradition, that one Christmas Eve, a Hessian soldier was decapitated during a brawl in the tavern, and that each year, on that date, he reappears in the great stone fireplace. So Robert and Gaby have invited their friend Andre Maurois to keep vigil with them this year in case their ghostly visitor decides to come.

•

Artists who used to hop, skip or jump to engagements are now finding many of their treks long and arduous.

Jennie Tourel, French mezzo-soprano, sang the role of Mignon with the Chicago Opera Company, substituting for Gladys Swarthout, on Nov. 18. Owing to difficulties of travel, no seat being available on a plane, Miss Tourel had to leave New York by train after receiving the invitation to sing late on Nov. 16. She appeared without a rehearsal, having arrived only 20 minutes before the general one ended. Chicago opera fans gave Miss Tourel a lively ovation, including five solo curtain calls at the end of the opera, and she has pleasantly renewed friendships which began when she first sang in that city several years ago with the Chicago Opera.

•

Ivan Galamian, well known violin teacher of New York, who is almost as famous for his stories as for his studio of successful young artists, relates one about the Shostakovitch Seventh Symphony.

It seems that a curious person asked Madame Litvinoff what she thought about the new symphony. She proved herself the true wife of a diplomat by whispering, "It's a military secret."

•

Private Gyorgy Sandor, pianist, who is now in training in Florida with the Field Artillery, reports that so far the only pianos he has seen there sound like machine guns!

I See That

Vera Franceschi, pianist, will play Mozart's D minor Concerto, Dec. 18, with the New York Little Symphony at Carnegie Chamber Hall. Miss Franceschi is frequently heard over NBC network.

•

The Juilliard School of Music has taken a box at the Metropolitan Opera House on Saturday evenings for the use of men in service.

•

Selma Kramer, pianist, includes in her extensive repertoire of piano literature 25 concertos with orchestra.

•

Clyde Keutzer, new head of the voice department of the Baldwin-Wallace Conservatory in Berea, Ohio, gave a program at the school recently.

•

Louis Kaufman, American violinist, appears as guest soloist with the Los Angeles Philharmonic Orchestra in Hollywood on Dec. 15. Mr. Kaufman will leave California shortly for a nation-wide concert tour, culminating with a recital at Town Hall on March 17.

•

Edward Constantine, basso, who studied in New York and Vienna with Prof. Viktor Fuchs, has been engaged for the New Opera.

•

Ronald Phillips, Seattle clarinetist, appeared recently with the Seattle Symphony Orchestra at the Music Hall Theatre. He also was heard with the Coolidge String Quartet at Meany Hall, Seattle.

•

Frieda Hempel, soprano, is having an active season of concertizing and teaching in New York.

•

Maria Kurenko, soprano, included among her November dates appearances in South Bend, Ind., a New York recital at Town Hall, and as soloist with the Chicago Symphony Orchestra.

Photo by Army Air Forces

CORPORAL VIRGIL FOX PLAYS FOR MRS. JAMES A. DOOLITTLE, wife of Brigadier General Doolittle, leader of the famed raid on Tokyo, a number which will be featured at a benefit in Washington at which both Mrs. Doolittle and the organist are to appear. Corporal Fox plays for broadcasts, serves as impresario for a concert series, directs choirs and even manages to play for at least a half-dozen soldier weddings each week at Bolling Field, D. C., where he is stationed.

A program of trios was given at the Cleveland Institute of Music on Nov. 7 by Arthur Loesser, piano, Joseph Knitzer, violin and Leonard Rose, cello. Works played were by Beethoven, Mendelssohn and Brahms.

•

Emery Darcy, young heroic tenor of the Metropolitan, has returned to New York following recital appearances in Oak Park and Evanston, Ill., Taunton, Mass., and Keene, N. H.

•

Mobley Lushanya will sing the leading soprano roles in Secret of Suzanne, Tales of Hoffman and Aida with the Chicago Opera, and will later tour in Colorado and Texas.

•

Jennie Tourel, mezzo-soprano, formerly of the Paris Opera-Comique, has been engaged to sing with the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on Dec. 4 and 5, in Debussy's La Damoiselle Elue.

Boston Symphony Unionized

For the first time, the Boston Symphony Orchestra, Serge Koussevitzky conductor, has capitulated and joined the American Federation of Musicians. The move came November 25 after long negotiations between the orchestra and James C. Petrillo, union chief. The AFM consented to amend its by-laws so that the orchestra would be allowed to engage musicians from other cities than Boston if the conductor desired.

The agreement opens the way for the Boston Symphony to return to the radio and recording studios. It was reported that negotiations were in process by which the orchestra might broadcast over CBS and possibly also record for the Columbia Recording Corporation.

Horowitz Plans 1943-4 Tour under Friedberg Management

Vladimir Horowitz will begin his 1943-44 season, under the management of Annie Friedberg, at the end of next October and will be available in the East until the middle of December. During January and February, 1944, he will tour the Middle West, and March will find him again in the West and the Southwest.

Mr. Horowitz is ending this year's tour with eight appearances with the Los Angeles Philharmonic Orchestra in Pasadena, Santa Barbara, Claremont, San Diego and Los Angeles and will close his season in Ann Arbor at the Golden Jubilee May Festival as soloist with the Philadelphia Orchestra under Eugene Ormandy. On March 2 he will give his only New York recital this season, at Carnegie Hall.

GEORGES MIQUELLE
CELLIST—Weekly radio recitals, WWJ
Per. Rep.: Vivian Gilpin Robison
1746 Boston Boulevard, Detroit, Mich.

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—*Times, London*
IBBS & TILLETT, 124 Wigmore St., London, W. 1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
London Philharmonic Orchestra, London
17, Abbey Road, London N.W.8, England

ENRICA CLAY DILLON
Stage Director DEERTREES THEATRE
Stage Training for Opera, and Opera Performances
200 West 57th St., N. Y. C. Circle 6-9641

Announcing the 1943
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, 640 Riverside Drive, New York, N. Y.

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
299 Riverside Drive, N. Y. C. ACademy 2-2432

Ivan Boutnikoff, Conductor, in America

Ivan Boutnikoff noted European conductor, is now active in the United States, and has received his first citizenship papers. Boutnikoff's career began in

Photo by Art Campbell, Hollywood
IVAN BOUTNIKOFF

1917 as conductor of the symphony orchestra and professor of composition at the Conservatory of Music in Poltawa. A pupil of Arthur Nikisch for conducting and of S. Taneieff for composition, the young Russian in 1920 led his own symphony orchestra in Russia until he received a call from the Conservatory of Athens. He remained in the latter city for ten years as first conductor of the orchestra and as professor in composition. During that decade he gave a series of concerts in which the soloists included Leopold Godowsky, Jacques Thibaud, Alfred Cortot, Egon Petri, Artur Rubinstein, Ignaz Friedman and many others.

From 1929 until 1939 Boutnikoff was guest conductor of the Lamoreux and Symphonic Orchestras of Paris, the Philharmonic Orchestras of Brussels and Berlin, the London Symphony, the Philharmonic and Symphonic of Vienna and the Philharmonic of Budapest. He also presented symphonic concerts over the air, broadcasting from Paris, Brussels and Vienna stations on many occasions.

Boutnikoff's repertoire is wide and diversified, and ranges from the classics to moderns. As composer, he has to his credit several symphonic poems, a symphony, suites for orchestra, the ballet The Spring Recital (book by Theodore Dreiser), compositions for chamber music, piano, songs and arrangements for orchestra of works by Bach, Scriabine and Moussorgsky.

Marion Schroeder Heard Widely

CHICAGO.—Marion Schroeder, popular oratorio, concert and radio soprano, is looking forward to her usual busy preholiday schedule this season. In addition

MARION SCHROEDER

to her engagements in Chicago and her singing at St. James' Episcopal Church, she is fulfilling several out of town Messiah dates. Among these are appearances with the Arion Musical Society in Milwaukee, where she is making her third solo appearance within the year, and at Hope College in Holland, Mich.

Miss Schroeder, Minas Booras, baritone, and Roberta Salver, pianist, opened their Woman's Club series for the year with a program in La Grange, Ill.

Ada Belle Files with Philadelphia Opera

Ada Belle Files, who has been engaged for leading contralto roles with the Philadelphia La Scala Opera Company this season, sang in Rigoletto with Hilde Reggiani and Bruno Landi in Philadelphia and Baltimore, Md., during the latter part of November. Miss Files sang a group of Russian songs in costume for the Cincinnati Symphony Orchestra tea early in November.

Ann Arbor Series Opens Auspiciously

ANN ARBOR, MICH. — Transportation difficulties notwithstanding, Hill Auditorium was packed on Oct. 20 when the Don Cossack Chorus, Serge Jaroff conducting, opened the 64th season of Choral Union Concerts. A member of the chorus announced that the first number, a collection of chants from the Funeral Service, would be sung in memory of Dr. Frederick Stock, who had died in Chicago that morning. Dr. Stock was a great favorite here after the many years he had conducted the Chicago Symphony during successive May Festivals. The Don Cossacks are favorites here also, having made six appearances in twelve years. This program was as interestingly different and as admirably executed as all previous ones.

Gladys Swarthout was a welcome visitor in a recital on Oct. 29 after an absence of three years. Accompanied by Lester Hodges, she presented a most interesting program in which her rich mezzo voice gave a fine account of itself. She reached the heights in her performance of some beautiful songs of the Brazilian-Spanish school, especially in Mignone's Cantiga de Ninar. Mr. Hodges had a fine opportunity in the first performance of Clarence Olmstead's Time, suite for voice and piano. She gave encores at the demand of the large audience.

A. McL. T.

MARGARET SITTIG
"One of the Most Talented of Women Violinists"
—New York Journal-American
Suite 701 119 West 57th Street New York

VALTER POOLE
CONDUCTOR MICHIGAN SYMPHONY, DETROIT
"He's a gifted conductor and one who can draw euphony from his orchestra."—*The New Yorker*
Personal Representative:
Boosey & Hawkes Artists Bureau, Inc.
119 West 57th St., N. Y. C.

Peter Paul Fuchs
Musical Staff of METROPOLITAN OPERA
Musical Director of OPERA FOR EVERYONE

H. MAURICE-JACQUET
Conductor—Vocal Coach—Pianist
"To my eminent confrere and friend, H. Maurice-Jacquet, who knows my 'Louise' better than anyone."—*G. Charpentier*
"Above all, my appreciative thoughts go to a fine conductor such as you are."—*Massenet*

Studio: 706 Steinway Hall, N. Y. C. CIrcle 7-0788

College of Music
ENDOWED of Cincinnati. INCORPORATED
THE ACCOMPLISHED FACT OF STUDENT PERFORMANCE PROVES THE WORTH OF GREAT TEACHERS
This season the following College of Music artist students are appearing as soloists with the Cincinnati Symphony Orchestra:
November 1, 1942—**Peter Paul Loyanich** (Pupil of M. Leon Conus) Grieg Piano Concerto.
November 21, 1942—**Nan Merriman** (Coaching with Mme. Lotte Leonard) Victor Herbert songs, special Pop Concert.
December 8, 1942—**Virginia Howe,** colorature soprano. (Pupil of Giacinto Gorno) Young People's Concert.
January 24, 1943—**Muriel Matthews,** cellist. (Pupil of Walter Heermann) College Series Concert.
February 23, 1943—**Marilyn Martin,** flutist. (Pupil of Robert Cavally) Young People's Concert.
* *
Students and recent graduates who have attained professional status by years of training in the College Orchestra are this season regular members of the following Symphony Orchestras:
CINCINNATI SYMPHONY
Margaret Henning Wasserman, violin
Raymond Castello, violin
John Harnish, cello
Fritz Manczyk, cello
Siegfried Humphreys, viola
CLEVELAND SYMPHONY
Theo Schettler, Jr., double bass
DAYTON PHILHARMONIC
Eleanor Winkler, cello
INDIANAPOLIS SYMPHONY
Harriet Payne, violin
Richard Byrne, violin
Helen Dauner, cello
Charles Payne, trombone
Ben Niles, trombone
MINNEAPOLIS SYMPHONY
Hilbert Moses, French horn
NEW ORLEANS SYMPHONY
Sarah Lou Smith, violin
Barbara Le Barron, cello
* *
COLLEGE OF MUSIC, 1228 Central Parkway, CINCINNATI

HOLLYWOOD: Philharmonic Season Opens; Recitalists, Opera Applauded

By RICHARD DRAKE SAUNDERS

Hollywood, Calif.
Musical Courier Bureau

The Philharmonic Orchestra began its 24th season with a concert in the Hollywood High School Auditorium, Nov. 15, under the auspices of the Affiliated Teacher Organizations of Los Angeles. There were many new faces in the ensemble, replacing 18 musicians, including the concertmaster, now in the armed services of the country. New leader of the violin section is tall John Pennington.

John Barbirolli conducted with splendid finesse and masterly phrasing. The first foreign conductor here to announce performance of an American work on every program, Barbirolli offered on this occasion the lovely slow movement from Randall Thompson's Second Symphony. South America was also represented by a rhythmically exciting Batuque, by the Brazilian composer, Oscar Louranco Fernandez. A superb reading of the Brahms Second Symphony, Gustav Holst's richly tapestried St. Paul's Suite for strings and the Tchaikovsky Third (G major) Suite rounded out the program.

Cherkassky's Recital

Shura Cherkassky offered a splendidly played piano recital in the Philharmonic Auditorium, Nov. 13, under the concert auspices of Mary Bran, and was acclaimed by an audience which included most of the local pianists. He displayed not only virtuoso technique, but imagination and poetry that made his interpretations exciting, as well as a firm tone of singing quality. He began with the Bach-Liszt Organ Fantasy and Fugue in G-minor, and continued with a magnificent exposition of the massive Liszt Sonata, and a Brahms and Chopin group. The American work was the fine Scherzo of Charles T. Griffes. The modern group included three Shostakovitch Preludes and the Strauss-Godowsky paraphrase on Wine, Women and Song. First performance anywhere of Stravinsky's Circus Polka (composed for a young elephant) was applauded to repetition. Its pianistic tricks were clever, but there was absolutely no originality, the composer blandly borrowing an amazing mixture of Smetana, Schubert, Johann Strauss and Prokofieff, put together with the glue of experienced writing.

Popular Attractions Draw

The Behymer artist series opened Nov. 10 at the Philharmonic Auditorium with an affair quite divergent from the customary type of concert—a joint recital by Paul Draper, tap dancer, and Larry Adler, harmonica player. Draper's steps were varied according to the rhythmic patters, while accents were punctuated by his clicking feet. Adler achieved a remarkable virtuosity on his instrument, its lack of resonance compensated by a microphone. Both performers used serious music throughout, and competent piano accompaniments were supplied by John Coleman.

Vivacious Carmen Amaya and her troupe of Gypsy dancers appeared in two programs of Spanish Gypsy and flamenco offerings in the Philharmonic Auditorium, Nov. 13 and 17. The tiny, lith Carmen surged through both like a small but effective whirlwind, spinning in incredibly rapid turns. Antonio Triana proved an adept foil, with Lola Montes, Antonia and Leonor Amaya adding to the choreography. Guitarist Sabicas was applauded for his solos, and Raymond Sachse provided piano accompaniments.

San Francisco Opera Finale

The San Francisco Opera Co. concluded its annual visit with performances in the Shrine Auditorium of Carmen, Nov. 4, Dia Fledermaus, Nov. 7 and Aida, Nov. 8. A major triumph was achieved by Irra Petina in the title role of Carmen. She acted the Gypsy charmer with conviction, running the gamut of moods with subtle skill, her lithe figure was not out of place when she joined the dancers, and her vocal range was firm and even. Raoul Jobin sang a pleasing Jose, John Brownlee was a sturdy and most personable Escamillo, Licia Albanese sang Micaela and Lorenzo Alvary was Zuniga.

Fledermaus was given in an excellent English translation which the auditors palpably enjoyed, and a brief spoken prologue with Falke dressed as a bat clarified the plot. Irra Petina as Prince Orlofsky stole the stage every minute she was on it, and even contributed a Russian dance that brought down the house. Otherwise, vocal honors were easily captured by Josephine Antoine as Adele. Marek Windheim was an amusing Eisenstein, with Margit Bokor as Rosalinda, Robert Marshall as Alfred, John Brownlee as Falke, Douglas Beattie as Frank and Gene Lockhart as the slapstick Frogg.

Well sung and admirably staged, Aida made a splendid climax to the short season. Stella Roman sang the title role beautifully, with Bruna Castagna providing a rich voiced Amneris, Frederick Jagel making a firm Rhadames, Robert Weede offering an excellent Amonasro and Ezio Pinza making a powerful Ramfis. Gaetano Merola conducted Carmen and Aida, and Walter Herbert wielded the baton for Die Fledermaus.

Hollywood Notes

Permanent opera in Los Angeles is the goal of the California Opera Guild, which has already presented three operas, Mozart's The Magic Flute, Offenbach's The Tales of Hoffman, and Johann Strauss' Die Fledermaus. Next on the schedule is The Gypsy Baron, though the group is having difficulty in obtaining enough scores.

The Guild is the outgrowth of the California Opera Academy, founded last year by Theodore Bachenheimer, artistic director for all the productions. All the operas have been and are in future to be given in English, with careful attention to American ideas of entertainment. Most recent patron of the organization is Lauritz Melchior.

Increase in local interest has been shown by the number of performances demanded. The Magic Flute was given four times, The Tales of Hoffmann, nine, and Die Fledermaus, eleven.

* * *

Louis Kaufman, American violinist, will play the first movement of the Mendelssohn Concerto as soloist with the Los Angeles Philharmonic Orchestra under John Barbirolli on Dec. 13. The concert will be part of the popular Hollywood series to be broadcast over the Pacific Coast chain of the NBC red network.

Among recent film scores for which Kaufman has recorded violin solos are The Navy Comes Through (RKO), I Married a Witch (United Artists), Once Upon a Honeymoon (RKO), The Moon and Six-pence (United Artists), Night Plane from Chunking, Road to Morocco and Great Without Glory (Paramount).

* * *

A great many professional singers pause on their way through Los Angeles to polish up roles with Maestro Pietro Cimini. He has conducted in the Hollywood Bowl for 14 consecutive seasons, as well as conducting for 10 years with the San Francisco Opera Co. and officiating with the baton in numerous motion picture scores. His vocal studio has been conducted in Los Angeles since 1925.

CHARLOTTE (BOERNER) RINGQUIST, has given 23 concerts for service men since September. The soprano will remain on the West Coast this season awaiting the return of her husband who is a naval officer stationed in the South Pacific. Mme. Ringquist has sung with the New York Philharmonic, Chicago and San Francisco operas, at the Hollywood Bowl, and appeared as soloist with orchestras throughout the country.

Once Over Lightly, Modernized Barber, Produced

The new musical play, Once Over Lightly, which opened at the Alvin Theatre, Nov. 19, is one of the most delightful and enjoyable entertainments to reach Broadway in a long while.

Its producers make no pretenses about its origin and its purposes. They term it an "Americanized version of Beaumarchais' The Barber of Seville, with the original music of G. Rossini." It is not for those who feel the immortals desecrated when presented in modern dress, nor those who must take their theatre in the purist sense.

Once Over Lightly has been excellently cast, is splendidly sung, and deftly acted with fine touches of humor, particularly when one realizes its dialogue writers have intended the lines to be contemporary and pertinent.

Igor Gorin was a self-assured Figaro with a very praise-worthy voice. Grace Panvini's Rosina was charming, and Felix Knight as Almaviva was more than adequate for the demands of his role. Richard Wentworth as Bartolo and Carlos Alexander as Basilo were both excellent as were Ardelle Warner as Bertha and Myron Szandrowsky as Fiorello. Conductor Laszlo Halasz obviously knows his score. Staged by Robert H. Gordon, with simple but attractive settings by Richard Rychtarik, our hats are off to all concerned, including its gifted producer, Saul Colin, and his associate producers, the Messrs. Leiser and Hoffman, for a swell show.

D. B.

LOUIS KAUFMAN

Brilliant American Violinist

SOLOIST WITH LOS ANGELES PHILHARMONIC

JOHN BARBIROLLI, *Conducting*

DECEMBER 13th, 1942

(Broadcast over Pacific Coast NBC Red-Network Chain 9 P.M. to 10 P.M.)

"Alluring quality of tone and artful interpretation."
—*N. Y. Journal-American, March 26, 1942*

"Technical mastery, beautiful tone and emotional vision."
—*San Francisco Examiner, August 13, 1941*

"Kaufman is *one of the scant half-dozen living violinists* who may be called great in both virtuosity and musicianship."
—*R. D. Saunders, Hollywood Citizen-News, March 2, 1942*

Management: NATIONAL CONCERT & ARTISTS CORP.
MARKS LEVINE, Director Concert Division 711 Fifth Ave., N. Y. C.

Columbia Masterworks Records

Behymer, Coast Impresario, Feted at 80

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Musicians and music patrons assembled Nov. 5 to pay tribute to Lynden Ellsworth Behymer, leading impresario of the West Coast for more than a half a century, as the noted entrepreneur's 80th birthday was celebrated at a luncheon at the Biltmore Hotel, sponsored by the Southern California Symphony Assn.

Only a fraction of those music and civic leaders who desired to be present could be accommodated in the spacious ballroom, while congratulatory telegrams from Kreisler, Heifetz, Rachmaninoff, Horowitz and dozens of other noted artists whom Behymer has presented, were piled high before the guest of honor.

Music was provided by members of the Philharmonic Orchestra, of which Behymer was the first manager, and artists of the San Francisco Opera Association, which was giving its Los Angeles season at the time in the Shrine Auditorium under Behymer's management.

Accompanied by Carrie Jacobs Bond, composer of songs, who is celebrating the same count of years, Behymer entered to the strains of a march and took his place before a huge birthday cake decorated with golden lyres.

Over his head was a portrait, unveiled during the luncheon by its artist, Stan Pociecha Poray, showing the impresario wearing some of the numerous decorations which have been bestowed upon him by many countries for his effort on behalf of foreign artists.

HONORING L. E. BEHYMER. Left to right, Harry Maizlisch, Director, Radio Station KFWB; Alex Haas, San Francisco Representative, Nat'l Concert and Artists Corp.; William Martin, Business Manager, So. Calif. Symphony Ass'n; and Marks Levine, Managing Director, N. C. A. C.

Among the pile of presents was a scroll signed by the personnel of the Los Angeles Philharmonic Orchestra, which Behymer formed in 1919 at the behest of the late William Andrews Clark, Jr. A nosegay was presented by 8-year-old Eleanor Taylor, granddaughter of Harley Hamilton, first conductor of the preceding Los Angeles Symphony Orchestra, which Behymer had also formed.

Presiding was Mrs. Leiland Atherton Irish, executive vice-president of the Symphony Assn., who introduced guests, speakers and artists, and spoke feelingly of the benefits to the community of the music the impresario has brought during his long career. His vision, courage and hope were cited in a brief talk by Mrs. Bond.

"The reason we are a cultured community today is because of this man, who came here when this was a country town," declared Rabbi Edgar F. Magnin, principal speaker of the occasion. "In the history of culture on this Coast, will go the name of L. E. Behymer.

"Music Preserves Soul"

"Music helps to preserve the soul of city, county or state," Behymer stated, in a concluding speech. "Whether opera, symphony or concert, music is the one thing in the world that you can always count on."

Still one of the most active managers in the country, Behymer organized concerts in Los Angeles in 1889, and has presented nearly every noted artist in the world since that time. His activities spread first to San Francisco and soon afterwards to the entire West Coast, where he remains the leading impresario.

(Other Picture, Page 6)

Kurt Baum Touring

Kurt Baum, Metropolitan Opera tenor, fulfilled concert engagements last month in Fostoria, Ohio, Peru, Ind., and Lexington, Ky. On Nov. 20 he sang Rhadames in Aida with the Trenton, N. J., Opera Company. On Nov. 6 he was soloist in Beethoven's Ninth Symphony under Eugene Ormandy at Montreal.

American Corporal Plays Westminster Organ

Corporal Heinz Arnold, 30, of Patchogue, Long Island, was appointed to play the Westminster Abbey coronation organ for the American forces at the Thanksgiving Day services there, according to a United Press dispatch from London.

Baltimore Symphony Bows under Stewart

BALTIMORE.—The new Baltimore Symphony Orchestra of 95 men, conducted by Reginald Stewart, made a brilliant debut (Nov. 19th) before an enthusiastic audience that taxed the capacity of the Lyric Theatre. Few occasions in the memory of veteran concertgoers equalled the ovation that was showered on Stewart, the orchestra, and Risë Stevens, the soloist for the first of the 14 Thursday evening subscription concerts. While the huge orchestra remained on the stage, Miss Stevens and Mr. Stewart were recalled and recalled by the audience that stamped and cheered.

Over half of the orchestra has been drawn from out of town, the men coming from years of experience with symphony orchestras in Detroit, New York, Chicago, Paris, Cleveland, Washington and elsewhere. The personnel includes some of the leading instrumental names of the country. The ensemble was molded into a unified whole, playing with precision, perfection and great sensitivity, in the short space of exactly 10 days. On many days, two rehearsals were held. The result of Mr. Stewart's training was little short of amazing.

Miss Stevens was in fine voice, her opening group consisting of Dido's Lament by Purcell and Divinitès du Styx, by Gluck. For her closing group she did the Habanera and Seguidilla from Carmen. After these two favorites she was recalled seven times.

The orchestral portion opened with the brilliant Carnival Overture by Dvorak. The first half closed with a superb performance of Brahms' First Symphony. The last group, in addition to the two arias, included two Bach transcriptions for orchestra by the conductor: a chorale prelude, Ich ruf'zu dir, Herr, Jesu Christ and the Fugue in G minor (the "Little"). A performance of the scintillant Alborado del Gracioso by Ravel and the First Roumanian Rhapsody by Enesco completed the program and roused the audience to a high pitch of enthusiasm.

The experienced concert manager, C. C. Cappel, for many years with the National Symphony, heads the business end of the new orchestra, resigning from his position as head of the concert division of USO-Camp Shows, Inc., to accept the new and responsible post.

GUSTAV KLEMM.

Piano Class Forum Meets

The Piano Class Forum of New York held its Annual Dinner Meeting, Nov. 7, at the Studio Club. Prof. Lyman B. Graybeal of New York University gave a talk on Education's Challenge to Music Teachers. Bernice Frost of the Juilliard School made the response address for the Forum and the Club's President, Josepine Fry announced that the Forum is inaugurating an Information Series addressed to parents showing how the objectives of education may be embodied in piano teaching.

CHARLOTTE
(BOERNER) RINGQUIST
SOPRANO
Per. Rep.: Larry Crosby, 9028 Sunset Blvd., Hollywood, Cal.

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL. 9988

Michael Edwards
BARITONE
RUTH COLLIER, INC., 8584 Sunset Boulevard, Hollywood, Calif.

Florence George
COLORATURA
Personal Representative: Everett Crosby, 9028 Sunset Blvd., Hollywood, Calif.

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.
HO-7588

Virginia CLAY
CONCERT PIANIST
•
Engagements for 1943
Now Booking
•
Los Angeles Recital Early in 1943
Personal Representative:
H. C. ROSS 4826 S. Figueroa St., Los Angeles, Calif. AD 8108 or AX 1-4193

LOS ANGELES PHILHARMONIC ORCHESTRA
"One of Los Angeles' Cultural Assets"
Conductors for the 24th season are: John Barbirolli, Leopold Stokowski, Bruno Walter, William Steinberg, Jose Iturbi and Albert Coates
Philharmonic Auditorium Los Angeles, Calif.

MAESTRO PIETRO CIMINI
Distinguished Opera Conductor
VOCAL COACH
In Los Angeles Since 1925
Periodic Students' Recitals
620 S. Alexandria Ave., Los Angeles, Cal. FI 0977

JOHN A. PATTON
TEACHER OF SINGING
Teacher of
Mona Paulee, Mezzo-Soprano, Winner of the 1941 Metropolitan Opera Auditions; Josephine Antoine, Soprano, Metropolitan Opera; Mona Bradford, Contralto, Chicago Opera.
1526 Cassil Place, Hollywood. GL-7523

ROBERT GORDON
TENOR
Salutes you as a member of the U. S. ARMY and will be open for concerts following coming engagements with Hitler, Hirohito & Co.
Behymer Artist Bureau, Los Angeles, Calif.

CALIFORNIA OPERA ACADEMY
THEODORE BACHENHEIMER, Artistic Director
Frequent performances of opera in English—Auditions granted—Next Production, Gypsy Baron
1717 N. Vine St., Hollywood, Calif.
GR-3837

Detroit Founds New Concert Series

By AUGUST MAEKELBERGHE

DETROIT.—Music falsely declared moribund in Detroit a few weeks ago when the Symphony suspended its series, now seems to be extremely alive. There are peristent whispers of a possible re-creation of the Detroit Symphony under a new and healthier direction, sponsored by a new and healthier society.

Despite the much regretted loss of the Thursday orchestra concerts, the city is teeming with musical activities.

Georges Miquelle and Ilya Schkolnik, first cellist and concertmaster of the Symphony, respectively, have joined the staff of WWJ and are giving nightly solo performances. On Sundays they join forces with Mischa Kottler, pianist, for weekly chamber music offerings. Those programs, of the highest musical caliber, are widely followed.

Arts Commission Sponsors Chamber Orchestra

It would appear that orchestral life in Detroit could not die. Outside of the "Sam's Cut Rate"—sponsored radio programs of the Detroit Orchestra (formerly Detroit Symphony), the Arts Commission is sponsoring a series of 5 concerts by the Detroit Chamber Orchestra. These are conducted by Bernhard Heiden, and presents music of high type.

They are given in the Baroque gallery of the Art Institute, and the audiences overflow in all adjoining rooms and stairways.

The second event of the series was on Nov. 20, and the program included the Symphony in B flat major ("La Reine") by Haydn, the first Detroit performance of Walter Piston's Sinfonietta, the Bach chorale-prelude, Before Thy Trone, Dear God, I Stand, arranged by Heiden, and the Fourth Brandenburg Concerto for two flutes and violin by Bach. The soloists were Henry Siegl, violinist, and Otto Krueger, and Larry Teal, flutists.

Gizi Szanto, Detroit pianist, on Nov. 19, gave a recital in the small auditorium of the Institute of Arts, and again were people turned away at the doors. It was a finely played program.

The Arts Commission has decided to make use again of the $60,000 Casavant municipal organ for public concerts.

Further Detroit activities include the formation of a civic chorus.

Weser Piano Company Marks 63rd Year

The Weser Piano Company has been in the manufacturing field since 1879. It specializes in selling pianos that fit the particular needs of professional artists. Because its factory is located in New York, it has been estimated that there is a saving of 25 per cent in transportation costs.

The company also stresses its tuning and repairing services, which are especially important in the present period, when instrument making has ceased because of priorities on materials formerly used for their construction.

The members of departments in the Weser Piano Company have been given specialized preparation, and many members have handed down from father to son the traditions of expert craftsmen in their trade. Samuel Resnik is the manager of the Weser Piano Company.

"Opera for Everyone" Founded

Opera for Everyone, directed by Peter Paul Fuchs, with Tibor Kozma as assistant director and with a cast composed of young American artists, has recently gone under the exclusive management of W. Colston Leigh, Inc. Their programs include excerpts from operas, half of the program being given in the original language of the opera and the other half in English. This young company appeared during the summer and was cordially received. Peter Paul Fuchs is well known for his appearances on the Sunday evening concerts at the Metropolitan last season.

ESTELLE LIEBLING ARTISTS

RECENT ENGAGEMENTS

NEW OP. CO.
Elsa Zobranska
Brooks Dunbar

BOSTON OP. CO.
Sheila Roberts

NATIONAL OP. CO.
Ruth Clarson
Nadine Ray
Mary Strug

N. Y. PHILHARMONIC, and MONTREAL WOMEN'S SYM.
Rebecca Finn

CHICAGO OP. CO.
Ruth Clarson

COLUMBIA OP. CO.
Rosemarie Brancato

U.S.O. TOURS
Elsa Longone
Garfield Swift

S. ROMBERG TOUR
Grace Panvini
Garfield Swift

Studio: 145 W. 55 St., N. Y. C. Cl. 7-1787

PASSED AWAY

Mme. Anna Schoen-René, Juilliard Teacher, Dies

Mme. Anna Schoen-René, noted voice teacher, passed away at her home in New York at the age of 78, after an illness of only one day. Born in Germany, Mme. Schoen-René studied music there with Pauline Viardot-Garcia and the latter's brother, Manuel Garcia. She studied singing at the Royal Academy of Music in Berlin while Joachim was director and associated with Johannes Brahms and Anton Rubinstein.

Her debut was made as Marcelline in Beethoven's Fidelio at the Court Opera of Saxon-Altenburg in 1887. Later, under the patronage of Gounod, she made her first concert appearance in Paris.

Mme. Schoen-René came to the United States in 1893 and her teaching career began. She organized two glee clubs and inaugurated a music department at the University of Minnesota. Her summers were spent in Paris, where she continued to study and presented her outstanding pupils to Mme. Viardot-Garcia. From 1909 to 1918 she taught in Europe and was considered the leading exponent of the Garcia method.

She joined the faculty of the Juilliard School of Music in 1925, remaining there until only a few weeks ago. Funeral services were held at the school, her pupils presenting the music.

MRS. FLORENCE TERREL MILLS, 58, American pianist, who had appeared as soloist with the Boston Symphony in her youth and had given many recitals early in the present century, died at her home in Forest Hills, Queens, N. Y., on Nov. 22. As Florence Terrel, she had appeared with the New York Arion Society and in Carnegie Hall with Marcella Sembrich. She is survived by her husband, Frank Mortimer Mills, and a daughter, Mrs. Florence Martin.

HARRY VAN DYKE, pianist and composer, dean of music at Pacific University, Forest Grove, Ore., died in Portland, Ore., Oct. 29. Mr. Van Dyke was a pupil of Henri Ruifrok, August Spanuth of Berlin, and Isidor Philipp in Paris. He had played extensively in this country, in Hawaii and Australia. Associated with Pacific University since 1931, Mr. Van Dyke was also known for his compositions, particularly his setting of John Cowper Powys' poem November, the piano piece, The Surf.

JOSEPH KAISER, 73, violinist, who conducted the Minneapolis Orchestra and the Manitowoc, Wis., Concert Orchestra, died in the latter city on Oct. 30. His widow and two sons survive.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onégin, Heinrich Schlusnus, Charles Dalmorés, Lily Djanel, Michael Bohnen, Ria Ginster.
Hotel Ansonia, New York SUsquehanna 7-3300

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

ALFONSO ROMERO
TEACHER OF VOICE
344 West 72nd Street New York City
TRafalgar 7-5971

ARTHUR GERRY—TENOR
OPERA — ORATORIO — RECITAL
VOCAL TECHNIQUE — COACHING
Studios: 145 E. 92nd St., N. Y. AT. 9-4993
Per. Rep.: Eric Semon, 711 - 5th Ave. PL. 3-0820

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire. Se habla Espanol.
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP-DORNAY
VOICE TEACHER AND COACH
"I am deeply grateful for your artistic guidance and hope to continue working with you indefinitely."—Lucille Manners
344 West 72nd St., N.Y.C. TRafalgar 7-4999

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

FRANCIS ROGERS
TEACHER OF SINGING
Member American Academy of Teachers of Singing
Member Faculty of the Juilliard Graduate School
144 East 62nd Street, New York City

BRUNO EISNER OLGA
Pianist Mezzo-Soprano
467 Central Park West, New York City
ACademy 2-6951

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. Circle 7-4500

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce St. PEnnsylvania 1043
Only Teacher of ROSA BOK (Metropo'itan), IRENE JESSNER (Teatro Colon, Buenos Aires and Metropolitan), and IGOR GORIN

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. Kingsbridge 9-8591

HERTA GRUEN
PIANIST—ACCOMPANIST—COACH
Vocal repertoire in French, Italian, English, German. Program building.
172 West 79th St., N.Y.C. TR. 4-2362

ROSE LANDVER
DRAMATIC SOPRANO
VOICE TRAINING AND COACHING
Opera appearances in London (Covent Garden), Vienna, Paris, Berlin, with Bruno Walter, Klemperer, and other leading conductors.
Studio: 125 West 75th St., N.Y.C. EN. 2-0683

THE PATTERSON VOCAL STUDIOS
IDELLE PATTERSON
A. RUSS PATTERSON
326 West 76th St., New York City
Tel. ENdicott 2-4616

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CI rcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALLEN HINCKLEY
TEACHER OF SINGING
Metropolitan Opera-Covent Garden-Bayreuth-Paris Grand Opera
Director of Village Light Opera Group
62 Morton Street, N. Y. C. WOrth 4-5978

OLIVER HERBERT, Mus.D.
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 88th St., New York ATwater 9-5308

PACIFIC COAST

MME. ALEXIA BASSIAN
THE ART OF SINGING AND BEAUTY OF SPEECH
Teacher of Nan Merriman
Winner in the Cincinnati Opera contest
1803 N. Western Ave., Hollywood, Calif.

EDITH PENGILLEY
CONCERT PIANIST
Care of Musical Courier Bureau,
Hollywood, Calif.

EDGAR SCHOFIELD
TEACHER OF SINGING
3133 College Ave., Berkeley, Calif.
683 Sutter St., San Francisco, Calif.

VERNON SPENCER
PIANO
"A most exceptional teacher and man."
—*Leopold Godowsky*
4452 Dundee Dr., Hollywood, Calif. MO. 12559

Malko Sees "New Listeners" Created by Our Orchestras

By NICOLAI MALKO

However highly developed the symphonic activity of this country may be, it promises much greater growth in the future. This will result because of the demands of the "new listener."

This new listener in America comes from the schools, where music is not merely entertainment but the subject of education.

A serious attitude towards music is being gradually imparted to all the children—to those who take part in orchestras, bands and choruses and to those who listen to them. The school audience in this country knows not only how to listen to music, but is well prepared for it.

It is said that nowadays "everybody" listens to the radio. But first it is necessary to know how to listen. And only those who know what a living orchestra and living performance is, can hear broadcast music intelligently. On the other hand every active listener once interested by a broadcast performance wants to hear a living orchestra.

Community Orchestra's Function

A strong link between the school and professional musical activity exists in the community orchestras. I had the opportunity to work with such an orchestra in Grand Rapids, where I have a series of concerts this season. The significance and importance of such for the musical life of the country is immense; for they build up new listeners and are a real impetus to the orchestral player. The professional orchestras of America are distinguished by high technical virtuosity. Many times it seems that Europeans who have come to America play better here. Various circumstances account for this high standard. If it is influenced by jazz orchestras, the influence is a positive one and first of all is manifested in the percussions, trumpets and trombone players.

Photo by Danster Cooke, Chicago
NICOLAI MALKO

There was a time when it was considered that the technical level of a soloist was much higher than that of a chamber ensemble, and the latter incomparably higher than a symphony orchestra. First-class orchestras now read at sight the most complicated and intricate works like virtuosos, and, what is more important, they grasp very quickly the essential conception of the music.

I had the opportunity to verify this when I conducted the symphony orchestras in Boston, the Chicago Symphony at Ravinia, the Columbia Broadcasting System, and NBC Orchestras in New York. To be sure, each is individual, corresponding to the personality and work of their permanent director, and their general activity.

Place of Women in Orchestras

As the conductor of the Woman's Symphony of Chicago, I am sometimes asked whether a woman can play well in the orchestra. There was a time when people doubted whether they could be a physician, a scientist or even a policeman! In the orchestra they are frequently every bit as good as men. Besides, they bring to their performance the element of the feminine which is so valuable in music.

The great demand for conductors, from schools to professionals, raises the question of training of conductors. The importance of systematic training is more and more taken into consideration. It is clear that the conductor of the future will desire to be not just a musician given a chance to conduct, but a real conductor first and foremost. The improving quality of orchestral performance and development of the new listener make my prognosis for the musical life of America quite optimistic.

Schuster and Reisenberg Series

Joseph Schuster, first cellist of the New York Philharmonic, and Nadia Reisenberg, pianist, are giving all of Beethoven's works for cello and piano at Town Hall, New York, on two programs, Dec. 2 and 14.

The OPERA GUILD of MIAMI
sponsored by City Commission and Mrs. John Seybold
LA TRAVIATA by Verdi (in English)
December 7-8 in the
Miami Senior High School, Miami, Fla.
Managing Director, Arthur Di Filippi
Violetta.....Ina De Martino
Flora.....Katherine Phelan
Anina.....Jean Evans
Rita Buttler
Alfred Germont.....Arthur Di Filippi
Giorgio Germont.....Robert Rynert
Gaston.....Donald Littlefield
Robert Sweet
Marquis D'Obigny.....Walden Getzman
Dr. Granville.....Tom Winston
Fred Riebel
Baron Douphol....Ed. Meyerhoff (first night)
Edwin Frank (2nd night)
Joseph.....William Hall
Tom Steunenberg } Chorus Directors
Robert Rynert }
Eugene Plotnikoff, Musical Director
Thomas Findlay, Stage Manager
Iolanka Sheer, Ballet Master

HERBERT
WINKLER
Conductor - Coach - Accompanist
"The ensembles were excellently done; the chorus thrice admirable."—*Olin Downes, N. Y. Times*
"The singing of the choral conclusions of the first and second acts was genuinely stirring."—*Oscar Thompson, N. Y. Sun*
Now musical director Savoy Opera Guild
520 West 110th St., N. Y. C. AC. 4-0913

RALPH
LEOPOLD
PIANIST
Soloist with Cleveland Orchestra
"His playing of the D Minor Concerto of Anton Rubinstein was greeted with the cordial applause which the work of this sensitive artist fully deserves. The difficulties of the concerto were encompassed with commendable ease, and the music was translated with true regard for its poetic content. The pianist encored with his own arrangement of the waltzes from the opera Rosenkavalier by Richard Strauss."—*Cleveland Plain Dealer*
•
Mgt. Harry Culbertson, 5525 Blackstone Ave., Chicago
Studio: 30 West 69th St., New York

IVAN **GALAMIAN**
VIOLIN INSTRUCTION
Studio
170 West 73rd St., N. Y. C.
TRafalgar 7-8378

HELEN **CHASE** VOICE
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TR. 7-9192—EN. 2-5644
Teacher of
DISTINGUISHED ARTISTS
Including Margaret Speaks

MORLEY EVANS
BARITONE
Personal Representative
Garland Cooper
424 Madison Ave., N. Y.
PLaza 8-2740

ISER **SZWICA**
TEACHER OF SINGING
VOICE CORRECTION
Among his artist-pupils are:
HENK NOORT, tenor—MARGARET KUBATZKY, soprano—SIGISMUND von PILINSKY, dramatic tenor—RUDOLPH GONSZER, baritone
Studio: 25 West 76th St., New York SChuyler 4-6018

ROSATI
ONLY **vocal teacher**
of
Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Franci, Triggiani, etc.
205 West 57th St., New York City
Telephone COlumbus 5-0393

AMERICAN CONSERVATORY of MUSIC
CHICAGO 57th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers, many of national and international reputation, including pianists: Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louis Robyn, Earl Blair, Mabel Ormer, Edwin Gemmer and others; Voice: Theodore Harrison, Charles La-Berge, John Wilcox, Elaine De Sellem, Louis Rousseau; Violin: John Weicher, Herbert Butler, Scott Willits, Stella Roberts; Organists: Frank Van Dusen, Edward Eigenschenk; Theory: Leo Sowerby, John Palmer, Irwin Fischer. School Music—C. Dissinger, Ann Trimingham, Henry Sopkin.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Degrees—Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education are conferred by authority of the State of Illinois and recognized as a guarantee of accomplishment.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, opera, radio, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Students' Self Help—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists or part-time positions working for commercial houses, etc.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at moderate rates. Particulars on request.

Students enrolled at any time.

For free catalog address John R. Hattstaedt, President

503 Kimball Hall, Chicago, Ill.

BOOKS ON SINGING, OPERAS AND OTHER SCORES

BOOK

MY VIEWS ON VOICE PRODUCTION, by Robert Lawrence Weer.

Sane and practical, informed and to the point, is this book of Mr. Weer's. It embodies many years' experience, he states, as a singer, teacher and lecturer on the voice. Most important, it is a record of his own learning. His career began with "an instinctive knowledge" of how to sing when only 16, and with many engagements, then formal voice study, which, the writer believes, for a time ideologically led him astray. He concludes, "not until 16 years had passed did I finally gain correct information on the subject."

Mr. Weer's book is written in a friendly way, often with engaging dry humor, as when he tells how his first teacher made him bend a kitchen spoon and put it on his tongue while singing scales, with the result that he became "so body conscious that all spontaneity and natural tone emission disappeared."

Invaluable chapters are included on such subjects as the diaphragm, singing on a still breath, fundamental tone and resonance, singing on the speaking level, registers, vowels and consonants, and methods of practise. With many a helpful piece of definite advice, the writer punctures some obvious foibles and fashions of voice teaching and warns the student to avoid obvious pieces of nonsense. (Published by Robert Lawrence Weer, Boston, Mass.)

THE MUSIC GOES ROUND; by F. W. Gaisberg. A well-named book, for it deals with the history of the phonograph. The author as long ago as 1897 in Philadelphia installed and operated the first commercial studio for recording sound on discs. Later he went to Europe and was instrumental in developing the Gramophone business there. He had charge in the early days of the recordings of Patti, Melba, Caruso and Paderewski. Mr. Gaisberg's travels took him practically all over the world and in many far-off countries he was the pioneer to introduce and popularize the phonograph. As the years went on he helped to make electrical recordings and became well acquainted with the leading opera artists, pianists, violinists and conductors. His book is full of studio anecdotes concerning them. He writes in intimate and unaffected memoir style, and his volume is as instructive as it is entertaining. (The Macmillan Company).

MINIATURE ORCHESTRAL SCORE

RHAPSODY IN BLUE; by George Gershwin.

George Gershwin doubtless would have been justly proud to think that his Rhapsody In Blue would be issued in miniature score form and thereby share such distinction with the standard symphonic repertoire.

This new publication, neatly printed on 47 pages, is bound appropriately in blue. The booklet has a short factual Foreword, signed modestly by "F. C. W." It will be interesting hereafter for score-readers to follow the solo part in conjunction with the clever and colorful orchestration supplied by Ferde Grofé from the original sketches by Gershwin. (Harms, Inc.)

OPERAS

PHEDRE, opera in 3 acts from the drama of Racine, music by McNair Ilgenfritz; LE PASSANT, opera in one-act from the play by Francois Coppee, music by the same composer. Texts in French and English.

Of the two works by Mr. Ilgenfritz, the Greek tragedy boasts a superb libretto, well adapted to the lyric stage. The acts are relatively short, the music throughout rather simple, with declamation suited to the lofty style and subject, with occasional arias. Phèdre has eight singing parts and employs a ballet.

Le Passant is a one-acter, really a long duet between the soprano and tenor or baritone, and it concerns the wooing of a famed Florentine courtesan by an unknown youth. She, however, sends him away nobly at the end. Their dreams are interpreted in two instances by the ballet, a device which is somewhat problematic. The music has considerable modernistic color and atmosphere, but the subject would need all the arts of a Bernhardt to sustain dramatic interest. The scoring of these operas is barely indicated in the piano versions. (Edward Schuberth & Co., Inc., London and New York.)

FOR FLUTE

BANDMAN'S STUDIO FOR FLUTE, in two Volumes. These comprehensive volumes include the first flute parts for many well-known orchestral works and are invaluable for rehearsal and study use. Standard works are included by Rossini, Berlioz, Mozart, Beethoven, Tchaikovsky, Weber, Wagner, Verdi, Auber, Moniuszko, Keler-Bela, Erkel, Comez, Sechi, Wallace, Flotow, Mendelssohn, Thomas, Suppé, Glinka, Mendelssohn, Schubert, Bizet, Saint-Saens, Rimsky-Korskoff, Delibes, Chabrier, Gounod, Lacome, Hosmer, Grieg, Moussorgsky, Lalo, Liszt, Massenet, German and others. (Carl Fischer, Inc., New York.)

FOR STRING ORCHESTRA

UNIVERSITY STRING ORCHESTRA ALBUM, arranged and edited with descriptive notes by Albert Stoessel. The high type of the contents and the authority of Mr. Stoessel as a conductor and orchestral trainer make the work of unusual worth. Included are Mozart's Eine Kleine Nachtmusik; Aria by Tenaglia; Two Gavottes from Suite in D Major, and a Chorale and Chorale Prelude by Bach; Two Dances from Handel's Ballet, Terpsichore; Schubert's Marche Militaire; Gluck's Gavotte from Iphigenia in Aulis; Minuet from Rameau's Sixth Suite; Haydn's "Emperor" Variations; Earl of Salisbury Pavane and a Gagliarda by Byrde, and Handel's Overture to Messiah. Each book contains all five string parts. (Carl Fischer, Inc., New York.)

Photo by James Kollar Studios

BLANCHE ARCHAMBAULT, lyric-coloratura soprano, is appearing this season in concert and over the radio in French-Canadian folksongs. She also is on the roster of the American Civic Opera Company, singing in Rigoletto in such cities as Scranton, Penna., and Troy, N. Y. Miss Archambault is under the vocal guidance of Vera Curtis.

BOOK OF FOLKSONGS

A TREASURY OF THE WORLD'S FINEST FOLK SONG, collected and arranged by Leonhard Deutsch, is an imposing volume, with superb content. Mr. Deutsch began the collection in his native Vienna. While serving in the First World War he was struck by the richness of the songs constantly used by men of many races, and realized that the characteristic of the best folksongs, is "intensity of impression."

From his life collection he has chosen the best musically, and has presented them in original form with unpretentious accompaniments, which may be omitted if desired. The songs have English lyrics exclusively, versified by Willard Trask, who has sought to keep the original meaning. There are also explanatory texts by Claude Simpson, of the Harvard music faculty, which discuss briefly the origins of the 171 songs from 38 national sources. Color illustrations by Amery Gondor give atmosphere to the exquisitely printed volume. (Howell, Soskin, New York.)

FOR VIOLIN AND PIANO

CONCERTO IN E MINOR, by Jules Conus, revised and supplied with an original cadenza by Efrem Zimbalist. One of the more popular additions in recent years to the violin concerto repertory (none too extended at best) is here provided with some judicious overhauling by a master in the field, who supplies a cadenza of superior and mildly taxing sort. There are passages of chromatic double stopping that offer a nice problem in intonation, but as a whole the concerto is gratefully melodic and attractively spirited. The edition forms part of Schirmer's Library of Musical Classics. (G. Schirmer, Inc., New York.)

Works By **LAZARE SAMINSKY** Composer, Conductor, Author of "Music of Our Day"

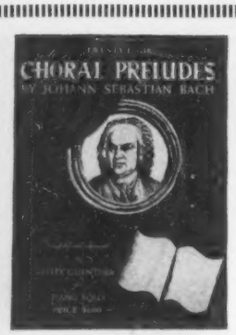
"One of the most interesting of today's composers."—*Pitts Sanborn*
"A composer of unusual talent."—*Francis D. Perkins*

For orchestra: **FIFTH SYMPHONY**
(City of Solomon and Christ) In preparation.
THREE SHADOWS
(publ. by Chester, London; U. S.-Galaxy Corp.)
This season: Under Pierre Monteux, San Francisco Symphony
Past Seasons: Four performances by the N. Y. Philharmonic; also CBS Symphony.
"Music of great depth and imagination; superbly scored."—*Lawrence Gilman*
"Its music has emotional depth and force."—*Robert Bagar*

For the stage: **JULIAN, THE APOSTATE CAESAR**
Opera in three acts; new; in preparation.
THE DAUGHTER OF JEPHTA
(opera-ballet, one act) *Performances in New York, Paris, Rome, etc.*
"Picturesque, brilliant, suggestive."—*W. J. Henderson*

Other works: **"SONGS OF THREE QUEENS"**
(voice and piano or small orchestra)
"HASIDIC SUITE"
(violin and piano or small orchestra)
"CYNTHIA'S PLAYNOOK"
(six children's pieces for piano)

New York Boston **CARL FISCHER, INC., Publ.** Chicago Los Angeles



Price $1.00 Net

Just Off the Press
J.S. BACH
Twenty-Four Choral Preludes

An Established Favorite
MOZART
His Life Told in His Music

TWO DISTINCTIVE COLLECTIONS
for Music Lovers and Teachers
MEDIUM DIFFICULT ARRANGEMENTS
(GRADES III TO IV)
Compiled by
FELIX GUENTHER
for
PIANO SOLO
Highly Praised by Outstanding Teachers and Critics

Price $1.00 Net

EDWARD B. MARKS MUSIC CORPORATION • R.C.A. Bldg., Radio City • New York

BABIN 2-PIANO ARRANGEMENTS, NEWLY ISSUED

VICTOR BABIN

Victor Babin's arrangement for two pianos, four hands, of four Bach Sonatas, are a real contribution to two-piano literature. True, they are transcriptions. But the music is so little known outside of organ circles that the compositions strike one as almost expressly written for two pianos.

If one proceeds on the assumption that all transcriptions are unmusical and unesthetic, that person may need special persuasion to enjoy these works. All others should find pleasure in the music. Babin has transcribed the originals with as much fidelity as is consistent with the mechanics of the modern piano, and he never is guilty of a lapse of taste.

Indeed, in their very character the compositions lend themselves to the two-piano medium. Bach composed them as "Sonatas for two claviers and pedal," or "Organ Sonatas." The original manuscripts, which have come down to us from Bach's sons, designate that they were to be performed upon a clavicembalo with two manuals and a pedal board. In his introduction to the sonatas, Babin quotes Schweitzer as saying that "the clavicembalo . . . was built with two keyboards, one manual being for forte, the other for piano; further improvements were a pedal board, also provided with strings, and a manual coupler. . . . It was for clavicembali of this kind that the Goldberg Variations, the Italian Concerto, and the so-called "Organ" Sonatas of Bach were written. Speaking generally, all organ works could be played on these instruments.

Soothing the Purists

It is the latter remark that may soothe the purists. Since in Bach's own day the works were played upon the clavicembalo, there has been no great wrench in this piano transcription. And since the version is faithful, it will serve to introduce the authentic music to an audience that most probably was unaware of it. The music itself is beautiful; it is Bach at his best.

Two of the "sonatas" in particular—that in E minor and that in C—are especially noteworthy. Even Bach seldom surpassed the nobility, sentiment, and melodic flow of the slow movements of the E minor.

Technically, the transcriptions are not so difficult but that a moderate amount of practice and perseverance will smooth everything out. This is not material for pure virtuosity in the sense that it will provide opportunities to dazzle in recitals. It is great music excellently presented, and is recommended to concert pianists and amateurs alike.

In passing, it might be noted that Carl Weinrich has made organ recordings of several of these trio-sonatas, and that Vronsky and Babin have recorded the E minor and C major in this identical version. (Boosey & Hawkes, Inc., New York). R. K.

FOR PIANO

Reviewed by Joseph Machlis

TWENTY-FOUR CHORAL PRELUDES OF JOHANN SEBASTIAN BACH; transcribed for piano by Felix Guenther. An extraordinarily successful attempt, to be hailed by all Bach lovers, to preserve the spirit of the great choral preludes as Bach wrote and played them himself. Dr. Guenther has done the transcriptions in a spirit of reverence for the master, of scholarly insight into his intention, and of complete understanding of the spirit and style of the period. An ingenious use of signs to indicate by which hand the inner voices are to be taken enormously enhances the value of the book for teacher and student. Unreservedly recommended to all music lovers. Grade 3-4½. (Edward B. Marks Music Corp.)

MOZART: HIS LIFE TOLD IN HIS MUSIC; comp. and arr. by Felix Guenther. A novel collection of compositions, one from each year of Mozart's life, from the beginning of his creative career at the age of five till his death at thirty-five. From the first melody he wrote, the Minuet and Trio of 1761, till his last composition, the Hostias from the Requiem, we have here a dramatic and compact record of one of the most spectacular careers in the history of art. The biographical year-by-year survey at the beginning will make Mozart's career vivid for the student, and serves as a fitting introduction to the music. A beautiful tribute, carried out with imagination and expert craftsmanship, and at the same time a distinctive teaching album. Grade 2-4. (Edward B. Marks Music Corp.)

PRELUDE AND DANCE, Op. 29, No. 1, by Paul Creston. A modern equivalent of the classic Prelude and Fugue by one of our outstanding younger composers. The majestic prelude provides training in chord playing over wide areas of the keyboard. The dance—Creston uses the term in the sense of the modern concert dance—is a quietly lilting movement of charm and distinction. A notable addition to the list of modern material for younger pianists. Grade 3½-4. (Mercury Music Corp.)

TOCCATA, by Leo Sowerby. One of the distinguished American moderns adds a brilliant, bitingly dissonant example to the classic toccata form. The two hands, moving independently in free linear counterpoint, produce an rich texture of modern harmonic effects. Here is the acrid "new counterpoint," and the new percussive handling of the piano which is rapidly evolving a new technique for the instrument. A memorable concert piece which will unquestionably find a place on the programs of our more enterprising artists. Grade 5½-6. (Mercury Music Corp.)

FOR PIANO

Reviewed by Mary C. Hoffman

ROUMANIAN RHAPSODY No. 1, Enesco; arranged by Frederick Block. A piano arrangement of a famous orchestras composition; variations in tempo and marked rhythm with emphasis on trills in the right hand. Moderately difficult. Grade 4. (Century Music Pub. Co.)

COTTON PICKERS, Gillock. Simple, melodious tune which should appeal to children, with accompaniment chord on the off-beat. Melody played with right hand and alternates with the left. Grade 1-2. (Clayton F. Summy Co.)

CAN CAN, Offenbach; transcription for piano arranged by Walter Rolfe. This high-spirited dance is meeting with current favor at a New York Theatre where it is featured in the production "La Vie Parisienne." Simple rhythm and marked tempo. Chords in the left hand are repeated frequently. Grade 3. (Century Music Pub. Co.)

FOR ORGAN

THREE SHORT PASTELS, entitled Glimmering Tapers, Flocks from Distant Hills, and Sculptured Clouds, by Alfred H. Johnson. The first, primarily a French horn melody on the solo organ, has a quiet accompaniment of strings and flutes. The second, as the name implies, is pastoral in style, with an old Spanish melody as the main idea. The final item is in scherzo manner, a staccato theme in the accompaniment at times moving to the main motif, the whole concluding as it opened, with a series of arpeggios. (J. Fischer & Bro., New York.)

(*Please turn to page* 30)

Two Little Shoes at Town Hall

Sidor Belarsky, bass-baritone, sings by request at his forthcoming recital at Town Hall on Dec. 6 Mana-Zucca's Two Little Shoes.

MERCURY MUSIC

important piano solo publications

BEDRICH SMETANA
The Moldau .....$1.

DARIUS MILHAUD
Alameda 60c
Eglogue 60c
Madrigal 60c
Sobre La Loma 60c

IGOR STRAWINSKY
Tango 60c

MERCURY MUSIC CORPORATION
231 West 40th St., New York, N. Y.

Portrait of a City

Latest Orchestral Work

By ERNO BALOGH

A timely expression of the activities of a typical American city from morning to midnight:

- Morning Call
- Awakening
- Prayer
- At the Assembly Lines
- Resting
- Chatting
- Children's Bedtime
- Merrymaking

Performing time—23 minutes for complete suite. Any combination of movements also available.

Four Radio Performances already given

Ernö Balogh—50 W. 67th St., N. Y. C.

"MY VIEWS ON VOICE PRODUCTION"
by ROBERT LAWRENCE WEER
Vocal Technician and Lecturer
$2.00 postpaid — Weer Studio — 205 West 57th St., N. Y. C.

OPERAS
LE PASSANT (Francois Coppée) in 1 Act, French & English, McNair Ilgenfritz.....$2.50
PHEDRE (Racine) in 3 Acts, French & English, McNair Ilgenfritz..... 3.00

BALLADS
THE CROSS YOU USED TO WEAR *By Arthur A. Penn*.....$.50
GOOD LUCK TO YOU *By Art. Berman*..... .50
IN MY BOUQUET OF DREAMS *By Art. Berman*..... .50

SACRED
I WILL LIFT UP MINE EYES UNTO THE HILLS, *By E. E. Bennett*..... .50
THE MAN THEY LED AWAY TO CALVARY, *By E. E. Bennett*..... .50

VICTORY SONGS
DON'T FORGET YOUR BUDDY *B. Tannen*
GOOD FOR NOTHING. Army & Navy Wow Wow..... *J. Ring*
I PLEDGE ALLEGIANCE *F. E. Holly*
A SOLDIER'S PRAYER *V. P. Frangipane*

TWO PART FEMALE
MEXICAN SERENADE *By H. P. Hopkins*.....$.15

EDWARD SCHUBERTH & CO., Inc., 11 East 22nd Street, New York, N. Y.

Manufacturers of FINE PIANOS Since 1879
Also available re-conditioned
STEINWAYS • MASON & HAMLINS • CHICKERINGS AND MANY OTHER MAKES

Through the years Weser Pianos have been created and designed to meet the standards of great musical tradition—made to endure in tone and quality.

SPECIALISTS CATERING TO THE REQUIREMENTS OF ARTISTS AND TEACHERS

WESER PIANO COMPANY
520-528 West 43rd St., N. Y. C.

New Publications

(Continued from page 29)

SONGS

WHEN I CONSIDER HOW MY LIGHT IS SPENT, sonnet by Milton, music by Mario Castelnuovo-Tedesco,. Lofty and serene, this work by the Italian composer now resident in America presents an effective setting of semi-declamatory nature to Milton's sonnet on his blindness, reaching a broader melodic passage with the lines "God doth not need either Man's work or His own gifts." It is scored for low voice; range, B flat below staff to E. The piano accompaniment is individual and harmonically flavorsome. (Galaxy Music Corp., New York.)

GOOD FORTUNE IS A GIDDY MAID, poem by Heine, music by Clarence Olmstead, English version by Louis Untermeyer. A charming and piquant morsel, which would be unexcelled as an encore. Mr. Olmstead has turned out just the right sort of brisk, mondaine music to fit Heine's rather bitter reflection that luck comes and goes quickly while Bad Fortune stays for a long time and "brings her knitting." The harmonies in the work paint the contrasts most ably. For medium or low voice, range C to F. (Galaxy Music Corp., New York.)

REVERIE, and LOVE'S CALENDAR, by Cesare Sodero. The versatile new conductor of the Metropolitan Opera, well known to radio patrons, gives us two contrasted settings of a popular sort. Reverie and I Love You are both to words by Elinor June Brash, the first exploiting some humming passages and a general air of devotion, with consecutive octave passages in the harmonies. The second has an animated and tuneful pattern, and appealing words, which tell of the various seasons and how the singer loves best of all in winter. The latter song is extremely effective and in good taste, with F sharp as the highest tone. (G. Ricordi & Co., Inc., New York.)

O SAVING VICTIM (O Salutaris Hostia) with both English and Latin text by Francisco Buencamino, Sr. Within a range of low C# to G, the composer has prepared a prayerful number, singable, at times dramatic, and withal effective. A brief contrasting section resolves into the original idea. For communion services it can be used by sopranos with limited range. (Theodore Presser Co., Philadelphia.)

DREAM-PEDLARY, by Herbert J. Tily, who has set a poem by Thomas Lovell Beddoes (1808-1849). Dedicated to Richard Crooks, it is a high voice number which opens with a running accompaniment and largely stresses an arpeggio figure. Lyric and expressive, it uses much of the upper scale. (Theodore Presser Co., Philadelphia.)

FOR MIXED VOICES

SEA RAPTURE, music by Eric Coates, to words by Emeric Hulme Beaman, is a refined, tuneful and very atmospheric number. It has been arranged by George Shackley for SATTBB. The piece was issued as a song several years ago, and in its new choral setting, for an unusual combination of six voices, exerts new color and charm with its gently romantic mood-painting and its genuinely pleasing melody. (Chappell & Co., Inc., New York.)

FOR ORGAN

MARCH ALBUM FOR THE ORGAN, a collection of well known numbers such as the Priests' March from Athalie; Chopin's Funeral March, in a new key; the introduction to the Third Act and the wedding music from Lohengrin; the Coronation March from Le Prophete; Chopin's March Militaire and innumerable others. W. T. Best, Charles H. Morse, Charles Steggall and C. E. Willing appear as editors and arrangers. Registration is marked and the editions are not beyond the skill of church organists who can make good use of the collection for postludes and similar occasions. (G. Schirmer, Inc., N. Y.)

J. Fischer Issues Song Based on Late Canadian Pilot's Poem

J. Fischer & Bro. has recently issued the setting by Joseph Hopkins of John G. Magee's poem, High Flight. The poet, a Washington boy, was killed on Dec. 15, 1941, while serving with R.C.A.F. Hopkins, young composer, is studying at Pittsburgh-Xenia Theological Seminary.

Music Publishers Meet

A convention of Music Publishers was held at the Syracuse Hotel, Syracuse, N. Y., from Nov. 18-20.

Gould Works Played by 11 Orchestras

Eleven major orchestras this month are playing compositions by Morton Gould, 28-year-old American composer-conductor. Three scores, Lincoln Legend, Spirituals and American Symphonette, No. 2, are being performed. Arturo Toscanini gave the premiere of Lincoln Legend on his all-American program on Nov. 1 with the NBC Symphony. Spirituals will be played seven times by Artur Rodzinski and the Cleveland Orchestra, in its home city, Ann Arbor, Grand Rapids and Fort Wayne. During his service with the New York Philharmonic, Rodzinski will play the work three times. Leopold Stokowski will feature it with the NBC Symphony on Nov. 15.

Howard Barlow presented the symphonette with the New York Philharmonic on Nov. 12 and 13. The second movement, Pavanne, had been played previously and also has been recorded by the Boston Pops Orchestra. Another Gould work, Folk Suite, was performed recently over the radio by Alfred Wallenstein's ensemble.

Byrns' Works Played by Symphony Orchestras

Harold Byrns' arrangement of List's Grand Galop Chromatique was played recently by the Philadelphia Orchestra with Hans Wilhelm Steinberg conducting. The work is scheduled for performance this season by a number of other orchestras throughout the country. Byrns' scores also are heard frequently on the radio. The Cleveland, New York Philharmonic and Philadelphia Orchestras are among symphonic organizations scheduling his works this season.

THEODORE PRESSER CO.

A Towering Favorite with Singers and Audiences

I LOVE LIFE
By MANA-ZUCCA
High Voice—Range, F-F
Low Voice—Range, d-D
Price, 60 cents
Also published for Vocal Duet
(Orchestration Available)
Price, 75 cents

Over the air and in concert, this thrilling song is an outstanding favorite with such consummate artists as John Charles Thomas, Alec Templeton, Kurt Baum, Selma Kaye, and Earl Wrightman. Especially appropriate today, this song is deserving of a place in the repertoire of every singer.

THE JOHN CHURCH CO.
Theodore Presser Co., Distributors
1712 Chestnut St., Philadelphia, Pa.

GALAXY MUSIC CORP.

JUST PUBLISHED

SHEEP MAY SAFELY GRAZE.....high—low.....J. S. Bach
Concert Arrangement by A. Walter Kramer
with English, German and Sacred Texts
GREY SKIES.....high—medium.....Harvey Gaul
WHEN I CONSIDER HOW MY LIFE IS SPENT
low voice.....Mario Castelnuovo-Tedesco
GOOD FORTUNE IS A GIDDY MAID.....medium or low.....Clarence Olmstead
GALAXY MUSIC CORPORATION, 17 West 46th St., NEW YORK

J. FISCHER & BRO.

SELECTED CHRISTMAS SONGS

Yon, Pietro.....GESU BAMBINO (High and Low Keys)......60
Fisher, Gladys.....TO US IN BETHLEHEM (High Key)......50
Rich, Gladys.....BENEATH A SOUTHERN SKY (High, Med., and Low Keys).....50

Publications of Character

J. FISCHER & BRO. • 119 West 40th Street • NEW YORK, N. Y.

G. SCHIRMER

Publishing Event of the Season!
Ten String Quartets
by W. A. MOZART

Published for the first time in accordance with the composer's autographs in the British Museum by *André Mangeot* and provided with a critical preface.

GSCHIRMER
3 E. 43rd St., N. Y. MU. 2-8100

Ten celebrated quartets, the six dedicated to Haydn, and K. 499, K. 575, K. 589, K. 590.
The four parts complete.....$5.00
Remember that music makes a perfect gift. Be sure to send for your free copy of our Musical Gift Guide, just published.

CHAPPELL & CO., Inc.

Announce with pride the publication of the Cantata entitled:

BATTLE HYMN

By John Latouche and Earl Robinson

CHAPPELL & CO., Inc., RKO Bldg., Rockefeller Center, New York, N. Y.

JAMES MELTON

Tenor
Metropolitan Opera Company
is programming this season

WITNESS
Negro Spiritual
by HALL JOHNSON
High and medium voice..@ .60

published by
CARL FISCHER, Inc.
119 W. 57th St. NEW YORK
62 Cooper Sq.
Boston • Chicago • Los Angeles

POPULAR MUSIC for TEACHERS
Keyboard Harmony—Rhythms—Arrangements
Available for Lectures and Concerts
MARY C. HOFFMAN
100 Riverside Drive, N. Y. C. EN. 2-3535

Learn to play the easy way
"EIGHT EASIEST WORLD PIECES"
Gina Valenti, 8 year old pianist who has appeared with N. Y. Philharmonic, was taught by this method.
$1.00 Postpaid—VALENTE STUDIOS—1695 Broadway, N.Y.C.

MUSIC FOR VIOLA
from the concert repertory of
EMANUEL VARDI

CHOPIN-VARDI	Nocturne in C Sharp Minor	.60
HAUFRECHT	Blues Prelude and Fugue	.90
MARCELLO-VARDI	Sonata in F Major	.85
VITETTA	Etude Caprice No. 1. E Minor	.85

The JOSEPH PATELSON MUSIC HOUSE
158 West 56th St., New York

In the Studios

La Forge-Berúmen Studios

The La Forge-Berúmen Studios gave a program at Derby, Conn., Oct. 30, under the auspices of the Woman's Club. A capacity audience heard Carlotta Franzel, young colored coloratura soprano; Walter Cassel, Metropolitan Opera baritone, and Frank La Forge, composer-pianist. The program was of high artistic caliber and the work of the singers also was on a high plane.

The first of a series of lectures was given in Darien, Conn., by Mr. La Forge on Nov. 15. He spoke on Verdi's La Traviata, mentioning also Camille, on which the opera is based. Following the lecture, excerpts from Traviata were given by Mabel Miller Downs, soprano; Mr. Cassel, and Cecil Gordon, organist.

Mr. Berúmen presented four of his pupils in a piano recital at the studios in New York on Nov. 8. Roxane Connick played a group of pieces by Chopin, Tschaikovsky and MacDowell, displaying a clear and well developed technique and also a musical touch. Cecil Gordon was heard in music by Chopin, Debussy, Palmgren and MacDowell. He has poise, musicianship and a fine technical command.

Charlotte Harris gave an interesting modern group of works by Debussy, Scriabine, Niemann and MacDowell with clearnes of touch and musical interpretations. The program concluded with a brilliant and fiery rendition of works by Granados and Liszt, played by the talented Greek pianist, Constantine Callinicos. Mr. Callinicos included also one of his Greek Dances.

Effa Ellis Perfield Lectures

Effa Ellis Perfield, well-known exponent of the Trinity Principle Pedagogy, recently addressed the Music Teachers' Forum at Presser Hall in Philadelphia, and since then is conducting a class of 46 teachers in that city.

"I arouse the greatest interest," said Mrs. Perfield, "in presenting the scales without steps and half-steps and without tetrachords; playing scales as the artist plays them without passing the thumb under; teaching ten steps for notation and reading and . . . a fundamental relaxation applied to all playing, including trills, scales, arpeggios and octaves. This fundamental relaxation reveals and avoids that subtle muscular tension which produces percussive tones and retards legato-speed."

Mrs. Perfield included among her summer activities three days in Syracuse, where she addressed the Central New York Music Teacher's Association and gave two class lessons. Two days were spent in Buffalo addressing the Music Teacher's Forum and giving class lessons. Then there were two days in Grand Rapids for the same purpose, and finally three weeks in Chicago at the Chicago Conservatory. The summer season was concluded in Syracuse with a series of six class lessons to 34 teachers at the Melville Clark Music Store.

LOUIS BACHNER,

New York teacher of singing. Among artists who have studied with him are Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Charles Dalmores, Lily Djanel, Michael Bohnen and Ria Ginster.

John Herrick, Baritone, in Army

John Herrick, baritone, on Nov. 24 was due to join the Army. He had opened his season at Wanamakers, Philadelphia on Oct. 24 and four days later was soloist in Debussy's L'Enfant Prodigue, at Christ Church, New York. Oct. 29 he shared a program in the first concert of the American Artists Series at the Brooklyn Academy of Music.

On Nov. 3, Mr. Herrick gave a recital in London, Ontario, Canada, repeating the program in St. Thomas the following day. Nov. 21, he was soloist with Enno Rapee and orchestra in Providence.

His army induction interrupts a season including twenty-one dates with the Revellers Quartet, an engagement in Utica, in the Brahms Requiem and Bach's Sleepers Awake, Dec. 10; and the Messiah Dec. 13, at White Plains. Mr. Herrick is from the New York studio of Harriot Eudora Barrows.

Estelle Liebling Operatic Classes in Detroit and Allentown

The operatic master class conducted by Estelle Liebling and Dr. Lothar Wallerstein of the Metropolitan Opera has been invited to hold sessions in Allentown, Penna., and Detroit, Michigan. Two classes of the Allentown series have already been given. Those in Detroit will begin in January and will be held once a month until June at the Detroit Institute of Musical Art.

The New York classes, under the management of the operatic impresario, Eric Semon, conducted at the studios of Miss Liebling, include many young singers of talent and some well-known operatic artists.

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
251 West 57th St., New York

NORA CONKLIN
CONTRALTO
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

Vladimir Horowitz
PIANIST
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

ISH-TI-OPI
AMERICAN INDIAN BARITONE
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
251 West 57th St., New York

NORD VERNELLJ
AMERICAN BARITONE
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

MAX ALTGLASS
16 YEARS TENOR METROPOLITAN OPERA
Only TEACHER of the world famous soprano, MARIA MULLER and other Metropolitan Opera and European celebrities, including Frieda Hempel and Hans Clemens, tenor.
415 Central Park West, New York City ACademy 2-6601

IRMA ZACHARIAS
TEACHER OF VIOLIN
Only teacher of MAURICE WILK, brilliant young concertmaster of the Brooklyn Symphony and ETHEL KRAMER, soloist with the New York Philharmonic, Rudolph Ganz conducting.
Studio: 235 West 71st St., N. Y. C. EN. 2-1148

MME. FLORENCE MASCICKA TEACHER OF VIOLIN
Pupil of Maikin, Loeffler, Vitek
Special Classes in Ensemble Playing
Res. Studio: 186 Pinehurst Ave., N. Y. C. WAdsworth 7-3877
Suite 701, 119 West 57th Street, New York City

Mme. GRETA STAUBER 166 W. 72nd St., N.Y.C. Tel. ENdicott 2-2176
only teacher of voice of
Virginia Mac Watters
the successful Adele in The New Opera Company's Rosalinda—Finalist of the Metropolitan Auditions of the Air, 1942.

The Mannes Music School
David and Clara Mannes, Directors. Leopold Mannes, Associate Director
COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, 'Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department ● Conducting.
157 EAST 74th STREET, NEW YORK BUtterfield 8-0656
Steinway Piano

SEVENTY-SIXTH YEAR
CHICAGO MUSICAL COLLEGE
RUDOLPH GANZ, President
RICHARD DE YOUNG—Master Teacher
The Chicago Musical College is pleased to announce the engagement of Richard De Young as a guest member of the Collegiate Voice Faculty.
For information and catalog address
CHICAGO MUSICAL COLLEGE
R. A. Elmquist, Business Manager
64 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, President
INSTITUTE OF MUSICAL ART
GEORGE A. WEDGE, Dean
Individual vocal and instrumental instruction. Classes in theory, composition, and all branches of music education. Courses leading to Diplomas and the B.S. and M.S. Degrees in Instrumental, Singing, and Public School Music Departments.
Catalog on request.
120 CLAREMONT AVENUE, ROOM 125, NEW YORK, N. Y.

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
SCHOLARSHIPS AVAILABLE
1920 Spruce St., Philadelphia, Pa.

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Suite 701, 119 West 57th Street,
New York City

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

KENNY BAKER
TENOR
Address: AUSTIN WILDER, WGN CONCERTS.
745 Fifth Ave., New York

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

ZLATKO BALOKOVIĆ
VIOLINIST
Suite 705, 119 West 57th Street, New York City

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. Tel.: Nutley 2-2499
160 W. 73rd St., N.Y. Tel.: TRaf. 7-6700

Jacques Cartier
America's Greatest One-Man Theatre
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

JANET FAIRBANK
SOPRANO
Suite 701, 119 West 57th Street, New York City

CARROLL GLENN
A BORN VIOLINIST . . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

STEPHAN HERO
VIOLINIST
Suite 702, 119 West 57th Street, New York City

ETHELYNE HOLT
LYRIC SOPRANO
Opera — Concerts — Radio — Television
19 East 94th St., N. Y. C. ATwater 9-7555

ORA HYDE
DRAMATIC SOPRANO
Suite 1116, Steinway Hall, 113 West 57th St.,
New York City

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor
Franklin Miner, Manager
Murat Theater Indianapolis, Indiana

ALTON JONES
PIANIST
Management: William Neill, Inc.
119 West 57th St., New York City

Jordan Conservatory
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

Juilliard Graduate School
OSCAR WAGNER, Dean
130 Claremont Avenue New York City

LOUIS KAUFMAN
AMERICAN VIOLINIST
Recital Management National Concert &
Artists Corp., 711 Fifth Ave., N. Y. C.

Roll-Call of American Orchestras

(*Continued from page 2*)

NEW JERSEY

BLOOMFIELD Symph.; Walter Kurkewicz, cond.; C. A. Emmons, bus. executive; sponsored by Recreation Commission which also operates Civic Chorus and Civic Glee Club; 3 concerts by orchestra, and 1 with vocal groups at Bloomfield High School.

ELIZABETH Phil.; August May. cond.; Otto Sickert, bus. mgr.; 3 concerts with visiting soloists.

JERSEY CITY Phil. Symph. Soc.; J. Randolph Jones, cond.; Ann Lefkowitz, bus. mgr.; 7 concerts, 2 afternoon events, free to High School pupils, 2 Friday evening concerts, Snyder High School, visiting soloists.

NEWARK: Essex County Symph. Soc. guest conductors; outdoor symphony concerts, City School Stadium; 4 Saturday nights in June under auspices of Griffith Music Foundation, Mrs. Parker O. Griffith, pres., Harry Friedgut, mng. dir.

NUTLEY Symph. Soc.; Nicos Cambourakis, cond.; 3 concerts, H. S. Auditorium with visiting soloists; Robert W. Eldridge, pres.

PLAINFIELD Symph. Soc.; Louis J. Bostelmann, cond.; Dewitt D. Barlow, bus. mgr.; 3 concerts, in Nov., Feb., May.

NEW YORK

ALBANY Symph.; Rudolph Thomas, cond.; Joseph C. Klein, bus. mgr.; 3 concerts, some with visiting soloists at Livingston H. S.

BAY SHORE, Long Island: Suffolk County Phil.; Max Jacobs, musical dir. and cond.; Mrs. Harry R. Kirkup, mgr.; 1 concert at Bayshore H. S. Auditorium with soloists.

BROOKLYN, N. Y.: Civic Orch.; Dr. Paul Kosak, cond.; Anne Cappel, bus. mgr.; several concerts, dates not set.

BROOKLYN Symph. Orch.; Sir Thomas Beecham, guest cond; four Tuesday night concerts at Academy of Music beginning Dec. 8; other events in prospect, including programs for war workers and service men.

CHAUTAUQUA Symph. Orch. and Opera Assn.; Albert Stoessel, cond.; Albion Adams, bus. mgr.; summer season, 36 symphony concerts and 12 opera performances.

FOREST HILLS, N. Y.: Queens Symphonic Society; Robert Stanley, cond.; A. R. De Vos, pres.; several concerts at Forest Hills H. S. Auditorium, with guest soloists; inaugural Dec. 16, Sidney B. Wertheim, representative.

NEW YORK CITY: Philharmonic-Symphony Society; guest conductors; Arthur Judson, mgr.; 28 weeks of subscription pairs of concerts; Saturday night students' concerts; weekly Sunday matinee concerts (broadcast); 1 young people's series under Rudolph Ganz; out-of-town dates. Summer series at Lewisohn Stadium (usually 8 weeks); regular season 104 concerts.

NEW YORK CITY: National Orchestral Assn.; Leon Barzin, cond.; Barnett Byman, executive secy.; 6 Monday evening concerts, 1 Saturday afternoon, Gabrilowitsch Memorial Concert, at Carnegie Hall, visiting soloists.

NEW YORK CITY: New Friends of Music Orch.; Fritz Stiedry, cond.; and guests.

NEW YORK CITY: Midtown Symph.; Zoltan Fekete, cond.; dates not set. Mrs. Bart Andress, exec. vice-chairman.

NEW YORK Little Symph.; Joseph Barone, cond.; chamber ensemble of players from NBC Symph.; group will present outstanding young American soloists; first concert, Carnegie Chamber Music Hall, Dec. 18.

BUFFALO Phil. Society; Franco Autori, cond.; Thomas A. Boris, mgr.; 10 concerts with visiting soloists at Kleinhans Music Hall; 14 "Pops" with local soloists chosen in audition; undetermined number of children's concerts; five broadcasts over WVEN, summer "Pops."

PEEKSKILL Civic Orchestra; Frank J. Konnerth, cond.; Lillian Van Woert, bus. mgr.; 3 concerts with soloists.

ROCHESTER Philh.; Jose Iturbi, cond.; and Civic Orch., Guy Fraser Harrison, cond.; Arthur See, mgr.

SCHENECTADY Philh.; Armand Balendonck, cond.; Mrs. Alma Chandler, bus. mgr.; 4 concerts, some with soloists, Plaza Theatre.

SYRACUSE Philh. Orch.; Dr. Nicholas D. Gualillo, cond.; Mrs. Dwight Winkelman, bus. mgr.; 3 symphony concerts, some with soloists and two opera performances with the Onondaga Opera Assn.

UTICA Civic Orch.; Berrian Shute and Edgar Alderwick, co-conductors; Pvt. George D. Harrer, bus. mgr.; 4 winter concerts.

WHITE PLAINS: Westchester Symph. Orch.; Louis Green, cond.; A. Pinney, pres., 3 concerts.

NORTH CAROLINA

CHARLOTTE Symph.; G. S. de Roxlo, cond.; R. S. Abernethy, Jr., bus. mgr.; 5 concerts at Armory Auditorium, some with visiting soloists.

OHIO

BEREA: Baldwin-Wallace Conservatory Symph.; George Poinar, cond.; Albert Riemenschneider, bus. mgr.; Mozart Festival, Dec. 12-13; Bach Festival, Apr. 30-May 1, with visiting soloists and two other concerts.

CINCINNATI Symph.; Eugene Goossens, festival mus. dir. and cond.; Edgar Friedlander, acting mgr.; 20 pairs of concerts on Friday afternoons and Saturday evenings; 5 Tuesday afternoon Young People's concerts; 4 College of Music Symphonic programs with visiting soloists; 2 special concerts; tours.

CINCINNATI Conservatory of Music Orch.; Alexander Von Kreisler, cond.; George H. Klusmeyer, mgr.; 7 concerts with soloists.

CLEVELAND Orchestra; Dr. Artur Rodzinski, cond.; Rudolph Ringwall, associate cond. and guests; Carl J. Vosburgh, mgr.; 20 pairs of Thursday and Saturday evening concerts. Twilight and educational series; Ballet performances and 3 tours of other cities. Programs in army camps.

COLUMBUS Philharmonic Orch.; Izler Solomon, cond.; Chester E. Young, bus. mgr.; 5 concerts some with guest artists.

DAYTON Philh. Orch.; Paul Katz, cond.; Miriam Rosenthal, bus. mgr.; 7 concerts with visiting artists, and Dayton Philharmonic Chorus. William Krebs, cond.

YOUNGSTOWN Symph.; Michael Ficocelli, cond.; Carmine Ficocelli, co-cond., on leave with Army Air Corp.; W. J. Herald, mgr.; 6 subscription concerts with visiting soloists and winners of young artists' preview; Children's concerts and summer outdoor "Pop" programs.

OKLAHOMA

OKLAHOMA CITY & TULSA: Okla. State Symph. Society; Victor Alessandro, cond.; Dean Richardson, secy.-mgr.; 6 summer concerts and 7 winter events in both cities with visiting soloists; operatic performance, ballet program and Spring festival.

PENNSYLVANIA

ALTOONA Civic Symphony, Russell Gerhart, founder and conductor; regular series of 4 concerts, and annual "Pop" concert at end of season; 1942-3 soloists include Frederick Wilkins, flutist; Pauline Pierce and Gean Greenwell, singers, and Patricia Travers, violinist.

HARRISBURG Symph.; George King Raudenbush, cond.; George R. Naugle, mgr.; 7 Tuesday evening concerts with

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

Marjorie Lawrence
METROPOLITAN OPERA SOPRANO
AUSTIN WILDER
745 Fifth Avenue, New York City

Estelle LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

ANDRE MATHIEU
PIANIST—COMPOSER
Winner of Philharmonic Symphony Composition Contest
Personal Representative: Pierre Van Dorez
Suite 701, 119 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

GRACE MOORE
RADIO and CONCERT
METROPOLITAN OPERA ASSOCIATION

National Grand Opera Co.
GIORGIO D'ANDRIA, General Manager
Venezuela - Havana - Puerto Rico - United States
1005 Carnegie Hall, N. Y. C. COlumbus 5-3128

ROSE PAULY
METROPOLITAN OPERA SOPRANO
Management: VINCENT ATTRACTIONS, INC.
J. J. Vincent, *Pres.* 119 W. 57th St., N. Y. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago, Ill.

MURIEL RAHN
DRAMATIC SOPRANO
"One of the rarely beautiful voices of this generation"
—*Chicago Tribune*
Management: DICK CAMPBELL, 57 East 122nd St., N.Y.C.

MARGOT REBEIL
AMERICAN SOPRANO
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Helen Schafmeister
PIANIST
Available as soloist with orchestra
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

JOSEPH SCHUSTER
CELLIST
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Mrs. John B. Davison, 1009—25th St., Des Moines, Ia.
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

CAROL SILVER
CONCERT PIANIST
Personal Representative: E. L. Dewar
825 Orchestra Bldg., Chicago, Ill.

MARGARET SPEAKS
SOPRANO
Management: W. COLSTON LEIGH, INC., Concert Division
521 Fifth Avenue, New York, N. Y.

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1264

OSCAR WAGNER
PIANIST
Dean of the Juilliard Graduate School

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Finds Few Missing

visiting soloists, including 2 programs by Philadelphia Orch.

PHILADELPHIA Orchestra; Eugene Ormandy, cond., and guests; Harl McDonald, mgr.; weekly pairs of Friday-Saturday subscription events and Monday evening concerts; special series of Youth Programs, in all, 74 concerts; New York series (10), Baltimore, Washington and other cities. Summer concerts at Robin Hood Dell.

PHILADELPHIA: Germantown Symph. Orch.; Dr. Jeno Donath, cond.; Edwin C. Broome, bus. mgr.; 3 concerts.

PITTSBURGH Symph.; Dr. Fritz Reiner, mus. cond.; Vladimir Bakaleinikoff, asst. cond.; Edward Specter, mgr.; 16 pairs of Friday evening-Sunday afternoon concerts with visiting soloists.

READING Symph.; Saul Caston, cond.; Dorothy Rowe, bus. mgr.; 4 concerts with visiting soloists.

SCRANTON Philh.; Dr. Frieder Weissmann, cond.; T. Archer Morgan, bus. mgr.; 3 concerts with visiting soloists.

SELINSGROVE: Susquehanna Univ. Symphonic Soc.; Elrose L. Allison, cond.; P. M. Linebaugh, bus. mgr.; 1 concert.

SOUTH CAROLINA

CHARLESTON Symph. Orch.; J. Albert Fracht, cond.; Maud Winthrop Gibbon, bus. mgr.; 3 pairs concerts, visiting soloists; programs at Army and Navy Posts.

COLUMBIA: Southern Symph. Orch.; Edwin McArthur, mus. dir. and cond.; Mary S. Allan, bus. mgr.; Columbia Music Festival Assn.; 6 weeks' season ending with Spring Music Festival, May 7-8; visiting soloists and local choruses assisting.

TENNESSEE

CHATTANOOGA Symph. Assn.; Arthur Plettner, cond., U. of Chattanooga; H. W. Hirsheimer, mgr.; 4 concerts. Civic Chorus; J. Oscar Miller, cond. and mgr.; 4 concerts; outside soloists.

CLEVELAND: Bob Jones College Orch.; Oliver Steiner, cond., 1 performance.

KNOXVILLE Symph.; Bertha Walburn Clark, cond.; Raymond A. Hopkins, pres.; 2 concerts.

MEMPHIS Symph. Soc., Inc.; Burnet C. Tuthill, cond., Mrs. Guy Joyner, pres.; 4 concerts.

TEXAS

EL PASO Symph.; H. Arthur Brown, cond., Mrs. Hugh M. Shannon, mgr.; 4 concerts. Outside soloists.

SAN ANTONIO Symph.; Max Reiter, cond.; E. H. Keaton, pres.; 3 concerts.

UTAH

SALT LAKE: Utah State Symph., guest conds.; Gail Martin, mgr.

VERMONT

BURLINGTON: Vermont Music Festival; disbanded for the year.

WASHINGTON

SEATTLE Symph.; Sir Thomas Beecham, cond., and guests; Ruth Allen McCreery, mgr. Visiting soloists.

TACOMA Philharmonic Orchestra; Eugene Linden, cond., Mary Humphrey King, mgr.; 4 concerts. Outside soloists.

WEST VIRGINIA

BLUEFIELD Civic Symph. Orchestra; William B. Caruth, cond., Isadore Cohen, mgr.; 3 concerts.

WISCONSIN

APPLETON Symph.; Gerrie Vogt, cond.; 3 concerts, Nov. 11, Feb. 14, Apr. 11; joint concert with Chaminade Chorus, May; Irving Schwerké, mgr.

KENOSHA Symph. Orchestra; Richard Czerwonky, cond.; Dept. of Public Recreation; 3 concerts.

MILWAUKEE Sinfonietta; Julius Ehrlich, cond.; H. M. Mottram, mgr.; 6 concerts.

MADISON Music Clinic; Leon L. Iltis, mgr., cond not chosen at present.

WYOMING

CHEYENNE Little Symph.; Clyde G. Ross. cond. Suspended temporarily.

CANADA

TORONTO Symph.; Sir Ernest MacMillan, cond.; Jack Elton, mgr.; 10 concerts; visiting soloists and Mendelssohn Choir, assisting.

TORONTO Philharmonic; Summer Promenade concerts at Varsity Arena, guest conductors; Ernest Johnson, mgr.

MONTREAL Les Concerts Symphoniques; Désiré Defauw, cond.; Pierre Béique, mgr.; 10 subscription concerts and 8 children's programs with visiting soloists; summer concerts.

MONTREAL Woman's Symph.; Ethel Stark, cond.; M. Phelan, bus. mgr.; 6 concerts.

SASKATOON Symph.; Dean Arthur Collingwood, cond.; E. W. Griffiths, bus. mgr.; 4 concerts.

CUBA

HAVANA Philharmonic; Massimo Freccia, mus. dir. and cond.; Orlando Barera, asst. cond.; Ludwig Lustig, N. Y. Rep.; 15 concerts at Auditorium; Eugene Ormandy, guest cond.; visiting soloists and Philh. Chorus, Paul Czonka, cond., assisting.

THE

IDEAL CHRISTMAS GIFT

A solution of your problem, "What shall I give?" A subscription for Musical Courier repeats itself TWENTY TIMES A YEAR.

AN OUTSTANDING GIFT

For

Teachers, pupils, musicians and music lovers.

APPROPRIATE CARDS BEARING THE NAME OF THE SENDER WILL BE SENT TO RECIPIENTS.

MUSICAL COURIER, 119 West 57th St., New York.

For enclosed ..... send Musical Courier for .....

NAME..... CITY.....

ADDRESS..... STATE.....

One Year (20 issues) $3.00 Two Years (40 issues) $5.00

Canadian and Foreign Postage Extra.

Please Send Xmas Card Advising That This Gift Is from

NAME..... ADDRESS.....

Orchestras Temporarily Inactive

The following orchestras have been disbanded or are not functioning this season.

Birmingham, Ala., Civic Symph., Dorsey Whittington, cond.
Mobile, Ala., Civic Symph., A. J. Teilier, cond.
Bridgeport, Conn., Symph., Frank Foti, cond.
Hartford, Conn., Symph. Soc'y of Conn., Leon Barzin, cond.
Emporia, Kan., Symph. Ass'n, D. A. Hirschler, cond.
Detroit, Mich., Symph., Victor Kolar, resident associate, cond.
Jackson, Miss., Millsaps Symph., Armand Coullet, mgr.
Lincoln, Nevada, Lincoln String Orchestra, G. Kimball, mgr.
Teaneck, N. J., Symph., Otto Radl, cond.
Toledo, Ohio, Symph. Soc'y, George K. Raudenbush, cond.
Portland, Ore., Symph., Charles Lautrup, cond.
Houston, Texas, Symph., Ernst Hoffmann, cond.

Igor Buketoff Wins Contest for Native Conductors

The first annual competition to discover new native conductors, held under the auspices of the Alice M. Ditson Fund of Columbia University, was won by Igor Buketoff. The award includes an appearance as conductor of a concert by an orchestra of 36 players at Town Hall, New York, on Dec. 13. Mr. Buketoff is 27 years old, a graduate of the Juilliard School of Music, and is a faculty member in theory of the Institute of Musical Art. The judges were Eugene Ormandy, Frank Black and Erich Leinsdorf.

Lulu G. Breid Passes

LULU G. BREID, for many years concert manager in New York, died recently in that city after a lengthy illness. Miss Breid was associated with the late R. E. Johnston, New York manager, whom she married. With him, she was long active in sponsoring tours by leading artists. Upon his death she withdrew from the musical field for several years, but in 1932 resumed managerial activities in association with Charles L. Wagner. Two sisters survive.

Town Hall Club Sunday Musicales for Service Men

The Mu Phi Epsilon Music Honor Society in cooperation with the music committee of the Town Hall Club has launched a series of Sunday musical programs for service men at the Town Hall Club. The programs will be presented by well known artists, some of which are now in the service. These events are free of charge to members and patrons of the Town Hall Club and Mu Phi Epsilon, as well as to service men.

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878

For the Professional and Non-Professional

Send for catalog 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC

Mrs. A. K. Virgil, Director

317 W. 93rd St., New York Riverside 9-4899

Ward-Belmont Conservatory

of WARD-BELMONT JUNIOR COLLEGE

Nashville, Tennessee

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio

Write to FRANK H. SHAW, Director, for Catalogue

PHILADELPHIA CONSERVATORY OF MUSIC

FOUNDED 1877

216 South 20th Street

MARIA EZERMAN DRAKE *Managing Director*

Courses leading to Degrees

Faculty headed by OLGA SAMAROFF, Mus.D.

MU PHI EPSILON

NATIONAL MUSIC HONOR SOCIETY

National Executive Office MacPhail School of Music Minneapolis, Minn.

Bertha M. King, Exec. Sec.-Treas.

Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*

Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees.

Institutional Member of the National Association of Schools of Music.

Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE

OF MUSIC

John Finley Williamson, Pres. Princeton, N. J.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC

APPLETON, WISCONSIN

Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.

CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

WARD LEWIS, Dean of the Faculty

Beryl Rubinstein, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

ESTHER ABRAMS

Classes for Teachers and Students in

THEORY — HARMONY — COUNTERPOINT

Group or Private Instruction

251 West 72nd St., N. Y. C. ENdicott 2-9600

VALENTIN PAVLOVSKY

PIANIST — COACH — ACCOMPANIST

Touring now and for 8 seasons with Piatigorsky. Also toured with Farrar

Studio: 300 West 109th St., N.Y.C. RI. 9-4798

SAPIO STUDIOS

CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano

ROMUALDO SAPIO, Concert and Opera Repertory

67 Riverside Drive, New York ENdicott 2-8066

ELSE HARTHAN **ARENDT SOPRANO** Soloist-Conductor

First Congregational Church of Oak Park, Ill.

Mgt.: Tornow, La Grange, Ill. LaG 3838

300 Fine Arts Bldg., Chicago Harrison 6267

VINCENT *Concert Violinist and Director* **SOREY**

Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.

Metropolitan Opera House Bldg., N. Y. PE. 6-2634

Trenton Opera Launches 3rd Season

TRENTON, N. J.—Any one doubting the future of opera in this country should have been present at the large assemblage for Aida in Memorial Hall on the evening of Nov. 20, marking the opening of Trenton's third season of opera, first of a series of four performances. Stella Roman, as Aida did the finest work of the evening, her violin-like pianissimo being particularly effective. Nicola Moscona as the High Priest, displayed his superb basso voice with telling effect. Alexander Sved as Amonasro, both vocally and histrionically was in fine form; Winifred Heidt gave an impressive impersonation of Amneris. Kurt Baum as Rhadames also lived up his reputation. John Lawler, Harriet Trangmar and Luigi de Cesare completed the excellent ensemble. The ballet, directed by William Sena, deserves special mention.

The creation of the Trenton Opera Association is chiefly due to the untiring work of James Kerney, president, and John Curry, managing director. Casting director was Michael de Pace. Michael Kuttner, the musical director in charge of the orchestra, recruited from Philadelphia and Trenton Symphony forces, had also coached the chorus, composed of local talent, and his competent direction did much to contribute to the excellence of the performance. Armando Agnini was the stage director.

Other performances will be Tosca, Jan. 23, with Jan Peerce, Vivian della Chiesa, Robert Weede; Lucia, Feb. 26, with Doris Marinelli, Jan Peerce, Earl Wrightson; Faust, March 26, with Dorothy Kirsten, Lorenzo Alvary and Mario Berini.

N. T.

THE VILLAGE LIGHT OPERA GROUP,

Allen Hinckley director, in a scene from the Pirates of Penzance. In this, the eighth season, the group will give Gilbert and Sullivan's Gondoliers at the Hecksher Theatre for the benefit of the Robert Burns Circle. The slogan of the singers is to foster music, cultivate the use of the English language and develop the American singer. Owing to so many men in service, the group is in need of male voices. Those interested in singing, and particularly in Gilbert and Sullivan operettas, are invited to attend any of the Monday evening meetings at the Washington Square Church.

For Many Years the Residence of Distinguished Musicians

A Few Steps from Carnegie Hall
Opposite Steinway Hall

It is no mere chance that *the Hotel Great Northern is preferred by musicians* . . . the management having catered to persons in music and the arts over a period of many years. The location of the Great Northern is, of course, perfect, *with all the centers of music at hand.*

Spacious, comfortable rooms modernly decorated and furnished. Popular-priced restaurant.

Practice Rooms Available

ROOM and BATH
SINGLE from $2.75
DOUBLE from $3.85
SUITES from $5.00
Special Weekly Rates

Our 111 West 56th Street entrance adjoins garage.

HOTEL GREAT NORTHERN
118 W. 57th ST., NEW YORK CITY • Telephone CIrcle 7-1900

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Musicians in Services

Francis Perkins, music editor of the New York Herald Tribune and a member of its critics' staff for nearly two decades, has been inducted into the Army. Mr. Perkins served in World War I as a sergeant in the Army Intelligence.

•

Celius Dougherty and Vincenz Ruzicka, duo-pianists, make their last appearances for the duration in a League of Composers program in New York, Dec. 9. Both are going into the Army.

•

Harvey Harding, Kentucky baritone, has enlisted in the Navy. He made his last appearance before the Schubert Club of Stamford, Conn., on Nov. 25, and has been obliged to cancel his Town Hall debut recital.

•

Albert Goltzer, 26-year-old Brooklyn oboist, is the third member of the New York Philharmonic-Symphony Orchestra to enter the armed forces. He joins the Coast Guard Academy Band, New London, Conn.

•

David Sackson, former second violinist of the Gordon String Quartet, has joined the Army Air Forces.

•

John Barnett, assistant conductor of the New York City Symphony, has been made a Warrant Officer and will conduct an Army band overseas.

Juilliard School Announces Competition for Composers

The Juilliard School of Music announces its annual competition for the publication of orchestral composition by American composers. Through these competitions the Juilliard School selects each year one or more orchestral works and pays for the publication. The composer receives all royalties and fees accruing from the composition and controls the copyright.

The terms of the competition are:

Compositions must be by native or naturalized American citizens. (First papers are not sufficient.

Only such compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.

Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.

A composition which was submitted last year may not be entered again this year.

Only one composition may be submitted in any year by a composer.

Compositions should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, New York, before March 1, 1943. Manuscripts sent by mail or express should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender before June 15th.

The use of a nom-de-plume is not necessary unless the composer prefers it. In such a case the real name should be placed in a sealed envelope with the composer's pen name on the outside.

Should a suitable composition be found through the competition, it will be published in 1943.

OPPORTUNITIES

STUDIO FOR RENT—Spacious studio; hourly rental for teaching—rehearsals—recitals—lectures; rates moderate. Telephone COlumbus 5-2945. 200 West 57th Street, New York City.

FOR SALE—SPANISH SHAWL, large, antique, historic, perfect condition, unique exquisite pattern. Has been property of the first creator of Carmen in Spain. Address "E.P.K." care of Musical Courier, 119 West 57th Street, New York.

FOR SALE—LISZT Studio, 1886, in Weimar, oil painting, about 4 x 3 feet, beautiful gold frame, authentic copy of a photograph, showing Liszt seated at desk. Displayed at G. Schirmer, 3 East 43 St.; ask for Miss Burch.

THE LYRIC CLUB
FOR GIRLS
An Exclusive Residence for Students
853 SEVENTH AVE.—CI 5-9684
In the Heart of Musical New York

LOUIS J. HOLLANDER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
175 FIFTH AVENUE
NEW YORK
Phone GRamercy 7-2976-2977

IGOR BOURYANINE
CONDUCTOR-COMPOSER — Instruction in conducting, composition, interpretation of operatic and concert repertoire in 5 languages.
3 West 52nd St., N. Y. C. ELdorado 5-8134

Jeanne Laval
CONTRALTO — Voice Studio
215 W. 78th St., N. Y. C. SU. 7-4841

TIBOR **KOZMA** Conductor - Coach - Accompanist (Vocal and Instrumental)
12 years musical director at outstanding Central European opera houses. Coaching in six languages.
9 West 69th St., N. Y. C. SU 7-6907

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

JOHN SHELDON DAVIS
BASS—BARITONE
Management: William Neill, Inc.
119 West 57th St., New York City

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

CHLOE OWEN
DRAMATIC SOPRANO
Suite 703, 119 West 57th Street,
New York City

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel Canto Art of Singing
610 Riverside Drive, N. Y. C. Edgecombe 4-2388

ADELE VOSS
SOPRANO
Personal Representative: M. L. Moore.
Suite 701, 119 West 57th St., New York City

Margaret Henderson Smith
SOPRANO
Concert—Oratorio
Suite 701, 119 W. 57th St., N. Y. BO. 8-3012

DR. GEORGE BERG
VOICE TEACHER — COACH
Formerly Heroic Tenor: Berlin — Stuttgart — Düsseldorf
533 West End Ave., N. Y. C. SU. 7-7865

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

HARRY **JOMPULSKY**
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y. TRafalgar 7-7243
725 Boylston St., Boston. KENmore 3318

LILLIAN FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
147 West 55 Street, New York Circle 7-0240

MRS. H. H. A. BEACH
COMPOSER
The Barclay, 111 East 48th St., N. Y. C.

M. **WOOD HILL**
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HENDRIK ENDT
COACH — ACCOMPANIST
Toured three years with Yehudi Menuhin
115 East 37th St., N. Y. C. MUrray Hill 6-3964

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: Circle 7-6364

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

VIVIENNE
SIMON
LYRIC SOPRANO — Concert, Radio, Opera
604 West 115th St., N. Y. C. UN. 4-1556

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A concert never surpassed."—Hartford Times.
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

IDA KREHM
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Div.: COLUMBIA CONCERTS 113 W. 57th St., N. Y.

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

BEVERLY WATTS
SOPRANO
RECITAL — ORATORIO — OPERA
825 Orchestra Building Chicago, Ill.

JOHN MACDONALD
BASS—BARITONE
410 So. Michigan Avenue, Chicago, Ill.

ROSE BUSKA
SOPRANO
TEACHER OF VOICE
412 West End Ave., N. Y. C. SChuyler 4-5133

FREDA DRAPER
CONTRALTO
CHICAGO OPERA COMPANY
1166 N. Dearborn Parkway, Chicago Delaware 8340

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

TOWN HALL RECITAL AWARD
given by N. Y. Madrigal Society
Est. 1920, Marguerite Potter, Founder
Studio 817, Steinway Bldg., N. Y. C. Cl. 5-9531

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Karge, *National President*
6825 W. Lloyd, Wauwatosa, Wisconsin

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N.Y.C.

CLEORA WOOD
SOPRANO
Member of Faculty—New England Conservatory
CONCERT—OPERA—RADIO
Mgt.: Aaron Richmond, Pierce Bldg., Boston, Mass.

AMANDA MacDONALD
ACCOMPANIST
VOCAL COACH
728 Kimball Building Chicago, Ill.

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Studio: 301 Eugenie Street, Chicago, Illinois

ALFRED
STOBBI - STOHNER
TEACHER OF VOICE — ACCOMPANIST — COACH
200 W. 57th St., New York City Circle 6-4938

ADA BELLE FILES
American Contralto
PHILADELPHIA LA SCALA OPERA, SEASON 1942-43
Costume Recitals
CONCERT MGT. RICHARD COPLEY, 113 W. 57th St., N. Y. C.

ADOLPH **BALLER**
PIANIST
Now Touring South America
with YEHUDI MENUHIN

FRANCES STOWE
ACCOMPANIST — TEACHER
160 West 73rd Street, New York City
Phone TRafalgar 7-6700

MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7551 South Shore Drive, Chicago, Ill.

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

JAMES SHOMATE
PIANIST — ACCOMPANIST — COACH
Tours with Bonelli, Jennie Tourel, Speaks, Wilbur Evans, Barara
N. Y. Studio: 11 West 52nd St. Res. VI. 7-1139

Hanna Butler
ART OF SINGING
812 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5587

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
817 Carnegie Hall Studios, 7th Ave. & 56th St., N. Y. C.
COlumbus 5-5965

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, N. Y.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

EFFA ELLIS PERFIELD
Send for booklet revealing *Trinity Principle Pedagogy* and merits of: *Fundamental Relaxation, Note and Rote Playing, Two Music Courses*
103 E. 86th St. (Park Ave.) N. Y. C.

BUY FROM YOUR LOCAL DEALER

Honored as World Authority since 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, and vivid reports of events in the chief musical centers of the Americas and other United Nations, are regularly featured.

FREE—with one year's subscription—Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

World Authority on Music
Since 1880

Musical Courier

ZLATKO BALOKOVIĆ

Violinist

Photo by Geoffrey Landesman, Cleveland